



SCHOOL

ARTS

Esther de Lemos Morton

BOOK ART AND LETTERING
DECEMBER 1941



NEW MEXICO—COLORFUL VACATION LAND

Does the prospect of another long gray winter send chills through you? Why not brighten the corner where you are with "The Recreational Map of New Mexico." Nature took all her colors, blended them generously together and came up with this 17- by 22-inch map of New Mexico. Published by the New Mexico State Tourist Bureau, this map has a border running down each side, one side is filled with miniature pictures of brands and Indian designs, the other has miniatures of New Mexico's animals and flowers.

New Mexico with all its colorful array is spread before me on my desk. The map is dotted with scenes of everything you'd expect to see in New Mexico—the famed Carlsbad Caverns, the Rio Grande running like a dark pencil line through the middle of New Mexico, Kit Carson's home, Aztec ruins, the grave of Billy the Kid, and Acoma, the Sky City. I saw things I never saw before as I glanced at the map of New Mexico—Santa Fe, America's oldest capital city; New Mexico, the only point in the United States where four states meet and the oldest trace of prehistoric man in America was found there. On the back of this map is literature on highways, climate, sports, Indians and mountains.

If you are a teacher, you'll want this map for your classroom wall; if you're not a teacher, you'll want it for your mid-winter's dream of your summer vacation. Send 3 cents to Secretary, *School Arts Family*, 1612 Printers Bldg., Worcester 8, Mass., before January 31, 1947.

FROM THE CAPEHART COLLECTION— "PORTFOLIO F"

Would you like to have your favorite music immortalized in painting? You may secure six 20- by 22-inch facsimiles of your favorite paintings lithographed on heavy white paper, brought to you by the Capehart Division of the Farnsworth Radio and Television Corporation. Here is a list of the paintings and their interpreters: Aaron Copeland's "RODEO"—W. Palmer Debussy's "JARDINS SOUS LA PLUIE"—B. Lamotte

Wagner's "THE IMMOLATION SCENE," R. Riggs "O LITTLE TOWN OF BETHLEHEM," B. Lamotte de Falla's "THREE CORNERED HAT," J. de Diego Moussorgsky's "CORONATION SCENE," R. Riggs

Let's glance through the paintings. Here is an arresting picture, "O LITTLE TOWN OF BETHLEHEM," interpreted by Bernard Lamotte. He has

painted his impression of the beloved carol in a scene of the three Wise Men wending their way toward Bethlehem. Contrasting sharply with the cobalt of the sky is the star, guide of the Wise Men. Shiningly brilliant with the light of salvation, the star and lights of the Wise Men lend warmth to this tranquil scene.

Send \$1.03 for "PORTFOLIO F" to Secretary, *School Arts Family*, 1612 Printers Bldg., Worcester 8, Mass., before January 31, 1947.

MASTERPIECES OF ENGLISH PAINTING

The Art Institute of Chicago has published an 85-page catalogue, "Masterpieces of English Painting." Heralding English art as patrician elegance, this catalogue depicts the works of Hogarth, Turner and Constable. The catalogue has 48 illustrations of the artists' paintings, a short biography on each of three and a paragraph on the origination of each painting.

Leafing through the pages of illustrations, one realizes that each of these artists painted in an entirely different aspect. Hogarth, a rebel at heart, painted persons as he saw them. Constable, a painter of dynamic style, preferred painting the countryside. His painting "Weymouth Bay" is typical of his style of painting. This painting shows the sea in anger lashing against the shore. So real is this picture, that one seems to feel the liquid motion of the waves. Turner, also a painter of Nature, painted "Fire at Sea," one of his greater imaginary compositions that completely transforms the subject into a romantic vision. Anyone interested in art will find this catalogue indispensable; it is a must for every art appreciation class.

Send 83 cents to Secretary, *School Arts Family*, 1612 Printers Bldg., Worcester 8, Mass., for your copy of "Masterpieces of English Painting," before January 31, 1947.

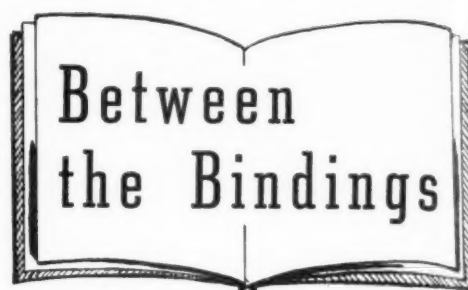
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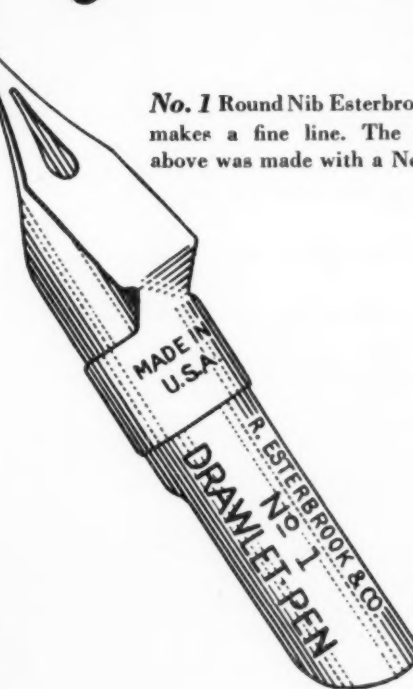
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County of Worcester.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Paul F. Goward, who having been duly sworn according to law, deposes and says that he is the business manager of THE SCHOOL ARTS MAGAZINE, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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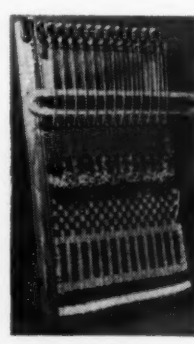
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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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A 15TH CENTURY PRINTING SHOP

Esther deLemos Morton

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"The Pipes of Pan"—a beautifully produced, decoratively rendered pen and ink illustration from England, where decorative book illustration is emphasized

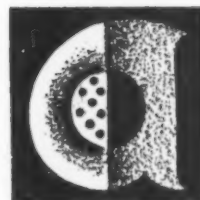


OOSE



UILLS and

W. LUCAS RODRIGUEZ C.
San Jose, Costa Rica



LL

PENMANSHIP drill until three-fifteen, and the teacher in charge went "unblessed" by my brick-top classmate back in grammar school.

But he and I had secret alphabets of our own, and at different moments were enthusiastic about Gothic, shaded, or grotesque lettering (in and out of art class), in the empty spaces of our notebooks. Later, we found the Greek alphabet in a physics textbook, and we had a spell of trying to do our writing in it. Our daily life, from taking notes in class to reading billboards, has always been well mixed with lettering of some sort.

Of course, writing is entwined with the very thread of civilization; any one step in its history is enough to fill a lifetime of specialization. But even as we leave that to the experts, we may take the human privilege of wondering and, at least, ask ourselves what feelings or attitude corresponded to each type of writing—what the strokes in each letter meant to their maker? The story would begin, it seems to me, long before writing proper—with the cavemen themselves.

RED OCHRE AND CHARCOAL. There is such a marked contrast between those wonderful animal figures and the plain, rough material culture of those cave dwellers! It makes you wonder what they felt on making them: were they serious, or was it fun, or just exuberant creative impulse? It is generally accepted that it was a matter of "beneficial magic," intended to bring success to the hunters. But the components of this beneficial magic are still active among us today. Do you remember how you enjoyed drawing cars—airplanes—ships—over and over, once you got the hang of it? Did you never fill a copybook's last pages with them? There must have been in the cave artist just such a feeling of elation and achievement when he saw complete the recognizable silhouette of a deer or boar.

And again—when a boy has set his heart on a construction set, he takes his longing out in drawing parts and models in careful detail. At least, I've known a few who did. Here is the magic of desire at work, now as then. In the childhood of mankind, those painted deer and wild cattle must have held a like symbolic import for the artist-hunters; but in their awakening intelligence the relation between the drawing and the real thing must have been awesome and mysterious. We see those men of long ago take their pointed flints, their charcoal, and lumps of

ochre earths, with mixed feelings of creative joy and hazy wonder. Each mammoth at Font-de-Gaume, each bison in Altamira, embodied to its makers things they were perhaps unable to put into words: the day's needs, fears, yearnings, and the irrepressible zeal of their world's youth.

HIEROGLYPHS. When next we look at men writing, human nature and human brains have been seasoning for a long time. We may consider the case of three different peoples: the Aztecs, the Mayas, and the Egyptians. The three races had well-developed religious consciousness. Each in a different degree, their minds were used to abstract ideas.

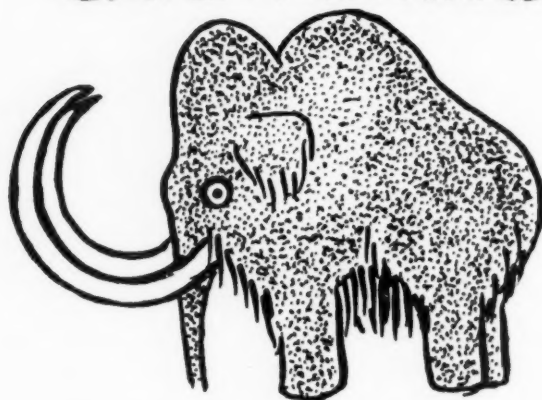
Learning and writing were of great importance to them, linked with the same sense of awe (now much more precise) in front of the vastness of their world. The very act of making marks that carried a meaning was, in a way, as wonderful as the flow of Time and Life itself. But their symbols could be endowed with several meanings: could be made to represent gods, men, ideas, words, syllables, letters, or numbers. So they strove for perfection as far as their material allowed. Both Mayas and Aztecs managed to conserve through the years the clarity of their symbols, whether carved in stone, painted on temple walls, on buckskin, or in their codices of agave-leaf skin. The Egyptians achieved the greatest beauty of form and line. One can but wonder at the sureness of touch and the wise economy of detail that caught the very toss of an eagle's head or the springiness of a palm leaf. When you try to do as much with present-day subjects, you realize just how good these ancients were.

THE SCRIBES. And then, writing is taken up for other forms of service. Accounts to be kept, messages to be sent, information to be put down, poetry and thought worth keeping for their own sake. The scribe appears, seeking to make his words, above all, legible. Alphabets develop in different nations and epochs, each one suited to the needs of the language and the material used. In all those that came from the Mediterranean and Near-eastern fountainhead, this search for readability is evident, being carried, in some cases, too far.

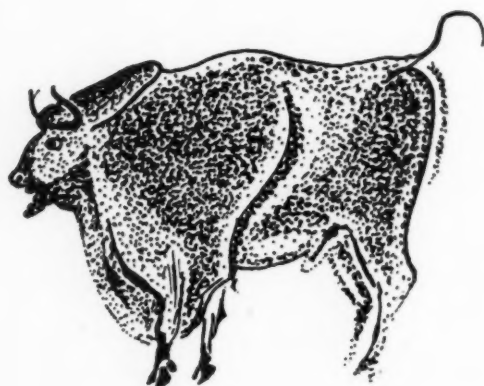
Pin-pointed styli, reed pens, and quills came into use during these centuries.

The Chinese began like the rest, with picture writing. The language presented special difficulties;

CAVE PAINTINGS



ALTAMIRA AND
FONT-DE-GAUME



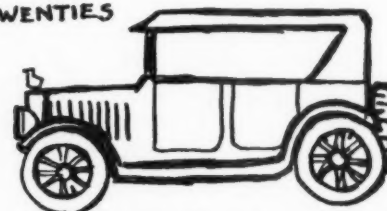
so their agile minds had to develop one way after another of representing ideas with signs. Their brushes gave them a perfect medium for the combined forms of abstraction to compose their written language. An innate sense of harmony allowed them to find a satisfactory, space-filling, balanced unit for each symbol needed—changing its proportions when it had to share room with others to express a different idea. Here, again, one can best appreciate their achievement by either trying to copy or to learn Chinese signs, or trying as a stunt, to parallel, out of everyday objects, the development of signs that should represent them and, later, combine to mean still other things.

THE SACRED BOOKS. In the West, the Middle Ages saw ink and goose quill develop better and better forms of letters. Writing and reading became an art restricted to a few, no longer awesome in

itself. But to Christians, the existence of their Holy Books meant the conservation and the spreading of their faith. No time spent in copying—no effort, no flight of creative imagination—was enough for a page bearing words of the Scriptures. All the ancient yearnings, mute in man's heart, found outlet in those letters and illuminations. Hence the unbelievable beauty of Celtic gospels in the Tenth, and French Books of Hours, in the Fourteenth centuries. Petal by petal grew those tiny flowers along borders; fold by fold the Saints' clothing was sketched in; shaft by shaft shone the light of glory around the Lord's bent head, within one single initial. Lovingly, with devotion, the strokes were drawn to form each letter, in that age when time did not matter.

The wide, rich lands of Islam, at the same time, held in like reverence their own Sacred Book. There was no better decoration for a building than a devout sentence. Among the most pious acts in a Moslem's life was making a copy of the Koran and, naturally, they strove to make them as beautiful as possible. The Arabic alphabet lent itself readily to this search for beauty. There was the old Kufic writing, solid and broad of strokes. From it there blossomed a marvelous style of patterns in which the letter strokes branched out to fill empty spaces with plant motifs. More wonderful still is the mastery over lettering as a decorative factor to be found in the wall panels in the Alhambra. There are certain units in which the

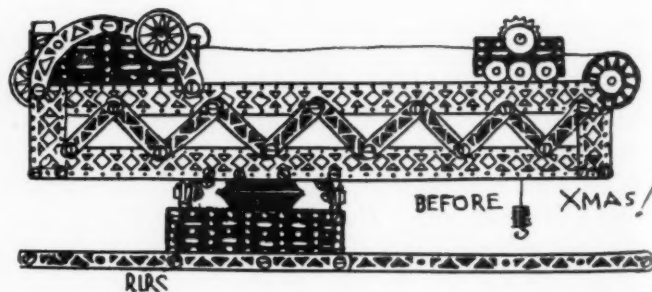
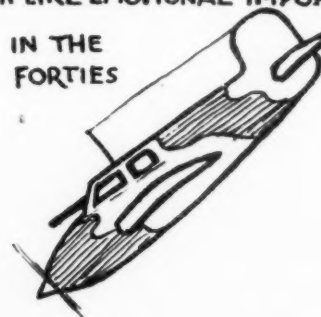
IN THE
TWENTIES



CHILDREN'S DRAWINGS

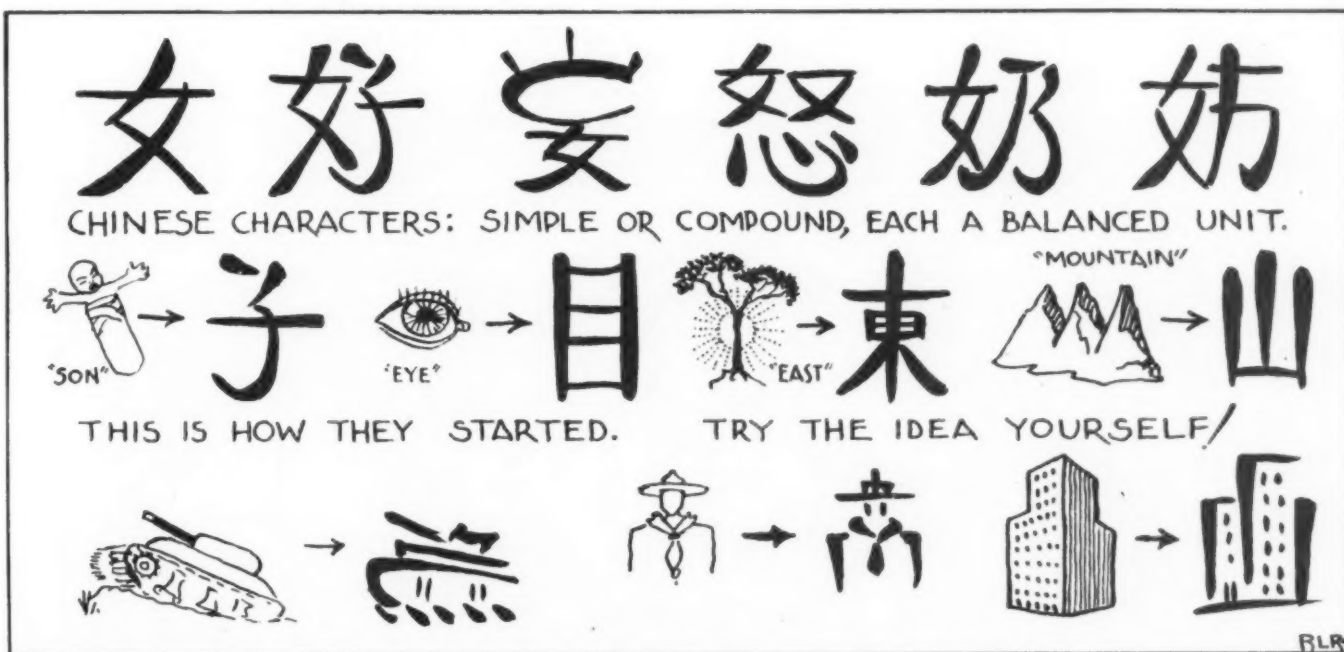
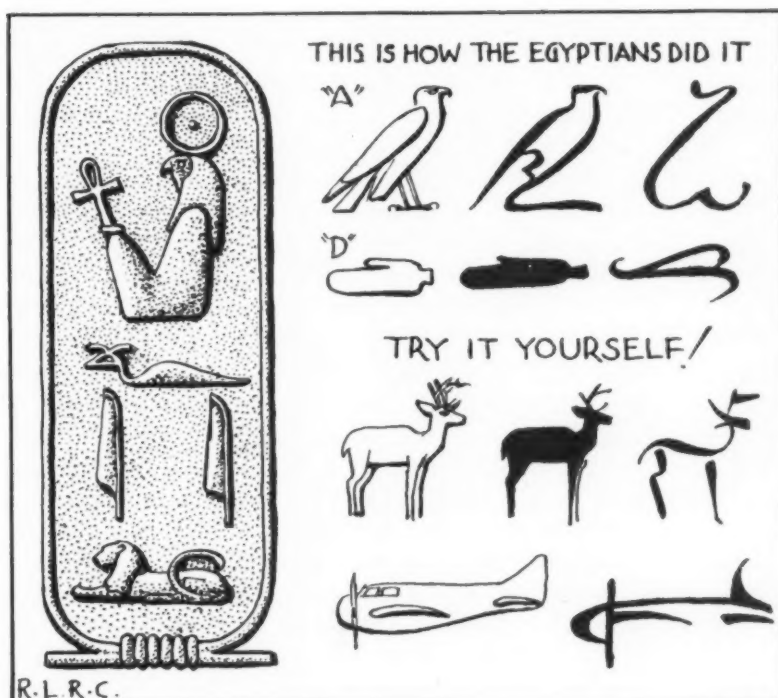
WITH LIKE EMOTIONAL IMPORT?

IN THE
FORTIES



BEFORE XMAS!

RUCS



writing is unmistakable. But in the general decoration, you see the vertical lines of an intricate geometrical pattern twist unobtrusively at or near the bottom edge of the panel, forming words from the Koran. The passing visitor or the uninterested guest merely rejoiced in the harmony of the design and in the luxury of red, blue, and gold. If he really wanted to the writing was there, hidden, awaiting a reader. Sometimes a sentence was so played upon by the artist that it could be read from left to right, and from right to left. Later, the Naskhi script, much more pliant and easy to read, gave rise to new forms of decorative writing, both in book and in monumental work. Always in wise combination with geometrical design. Such is the appeal of this letter-decoration, that

Christian artists used it—even as a border to the halo around a figure of Jesus in the Rome of the Renaissance! We all have seen examples of it in metal work from Egypt and other markets of the Moslem world—or, at least, in postage stamps from those countries.

THE PRINTERS. And then, the noise of printers' presses drowns the scratch of goose quills in monasteries. With the coming of movable type, the first trend was merely to reproduce the pen strokes of hand writing. "Gothic" and "Text" lettering, "Old English" and "Blackletter" type faces still show the wide vertical and slanted strokes. But presses ran ever faster—more books were waiting to be read—and type cutters went back to Roman simplicity of

form. The ease with which any face of type could be cut left a wide territory for design to expand in during the subsequent centuries. Ornateness bloomed out once and again, always followed by renewed discoveries of the beauty in clear simplicity.

TODAY. My classmate is now a commercial artist, and does a lot of lettering. But how does he feel about it? No more is it a serious achievement. The old reverence for the Written Word is gone. Our age has no paramount ideal whose texts could evoke intense creative effort. So it leaves us with two different sets of problems: The first relates to the letter's job. In our high-speed epoch, it must be understood quickly when seen. And what is it supposed to do—convey an idea restfully? Catch the reader's attention first? Must it, even as it is read, impart a feeling of gladness or desire or patriotism? Must it show to the world, or wait for the one reader for whom it is meant?

The other set of problems is as to the "how." No longer does a limited range of instruments and materials defy the scribe to produce the best kind of work he can get out of it. All the findings of the past are at his disposal, and the unbelievable resources of today give practically boundless play to

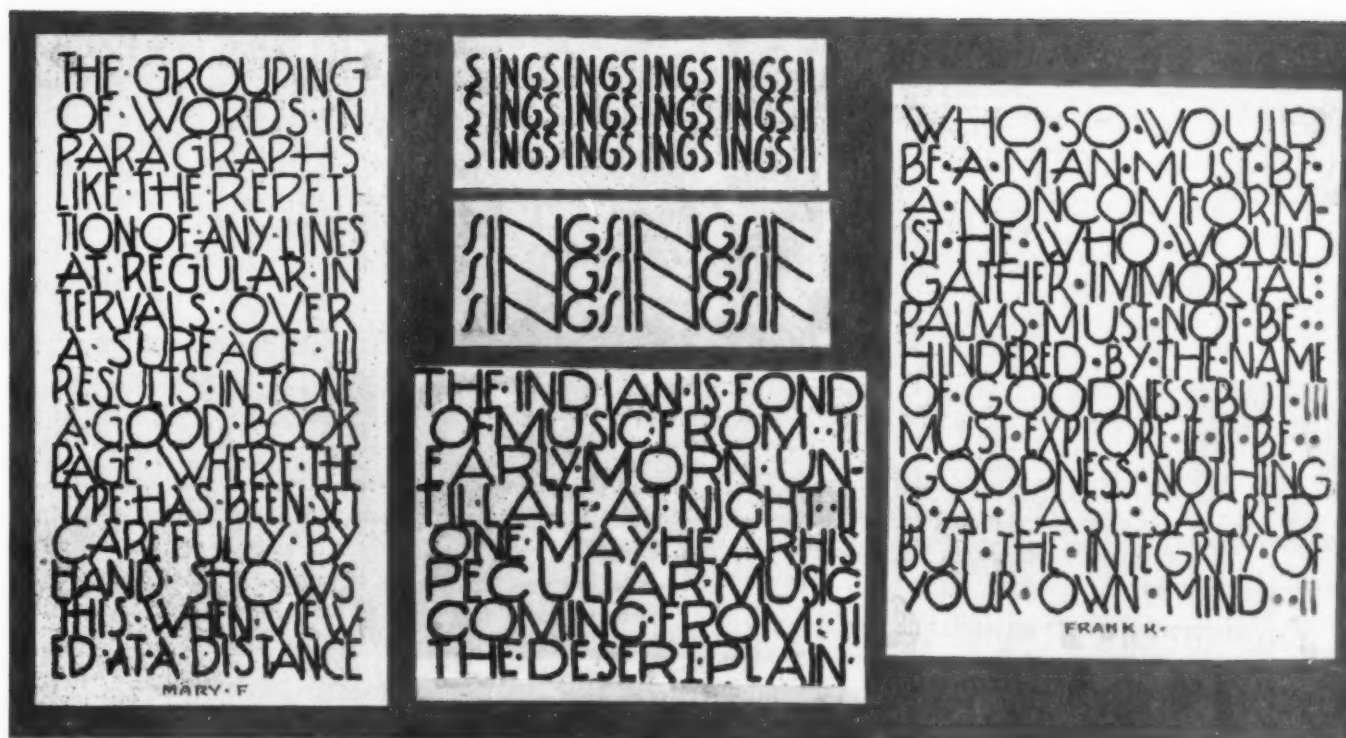
his imagination or whim. Whether it comes to ground surfaces; to pens, brushes, instruments; to color, light, mass, or technique—the greatest problem is to choose the right thing and to shake one's self free from the dangerous lure of "Too Much at Hand."

After the first World War there was a period of uncertainty and confusion in the realm of lettering—true reflection of conditions in all other fields. Just take a magazine, preferably European, of the late twenties, and look at the titles and advertisements. The lettering speaks of frustration and inner discomfort. It is an unhappy lettering, most troubled about the future when it shouts the loudest. Today, things of such magnitude are happening at such a pace that, more or less consciously, we shall all be dizzy for years to come. What will become of the defenceless alphabet amid the adjustments of the future and the temptations of uncounted materials and methods?

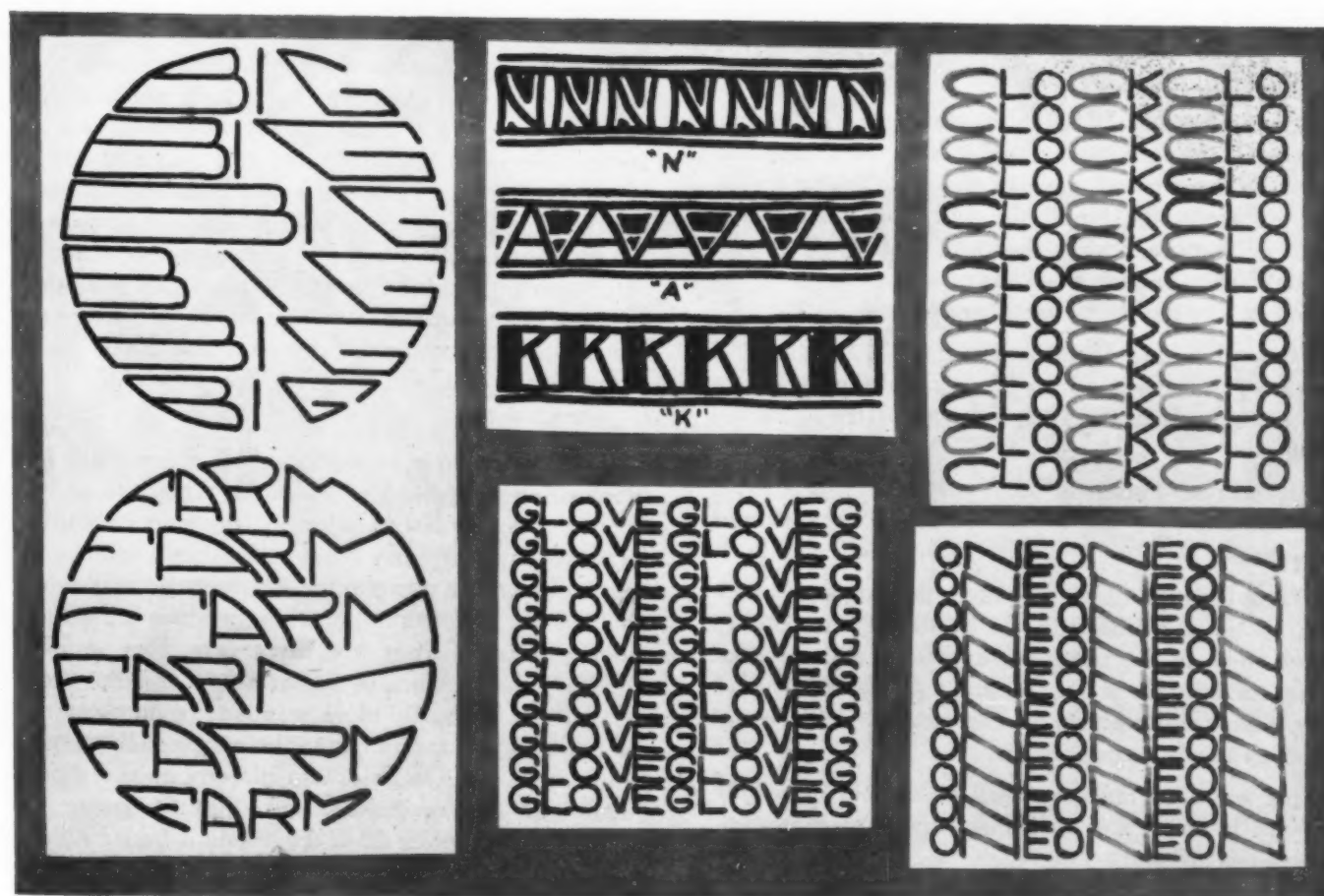
Surely, we cannot be hampered by anything in the search for creative expression. But, until a new surge of spiritual realization calls out to each one to seek humbly within for his very best, for his undoubted best, we must at least remember and try to live up to those words about "getting simple beauty and naught else," so much quoted but still true.



Among the most pious acts in a Moslem's life was making a copy of the Koran and, naturally, they strove to make them as beautiful as possible. The Arabic alphabet lent itself readily to this search for beauty. There was the old Kulic writing, solid and broad of strokes. From it there blossomed a marvelous style of patterns in which the letter strokes branched out to fill empty spaces with plant motifs



Decorative Lettering panels by the students of Frances Stokes in the High School of Ely, Minnesota



Lettering can produce decorative borders and panels when it is decoratively planned, as illustrated in these unique examples from the students of Frances Stokes of Ely, Minnesota



YOU CAN MONOGRAM

YOUR
OWN



TATIONERY

WILLIAM S. RICE
Oakland, California



MONOGRAM or initial for your own stationery is not difficult to design; all you have to do is to follow a few simple instructions.

"A good monogram," states a noted authority, "should be legible without being too obvious; the letters should be readily decipherable, and their order ought to be easily apparent. It should have form, be a definite, balanced, and pleasing design, not *merely a set of tangled initials*. The easiest letters to combine are the symmetrical ones—A, H, I, M, N, O, Q, U, V, W, X, and Y. The rest are difficult. The hardest monograms to manage are those with more than three letters."

Now, if you are unable to create your own designs, it is better to choose a single letter of a pleasing style and trace it with a brush and india ink on a very thin piece of tissue paper. Glue this face down on the block so that the letter is reversed. This block should be battleship linoleum (scraps of which may be procured at any store that handles linoleum).

When the glue has dried, rub a bit of olive oil, vaseline, or linseed oil on the back of the design to make it more legible. Then you will be ready for the cutting.

An ordinary knife will do, if very sharp; or a razor blade is just as good, to cut the space from around the letters.

When the cutting is completed, the linoleum block may be glued to the end of a dowel, or an ordinary spool answers the purpose very well. Remove the paper from the block by sponging with water. You are now ready for the printing. The most exciting part of the craft is now experienced.

First you must make yourself a "dabber" to apply the ink to the linoleum block. A dabber is constructed as follows:

Cut a cardboard disc about the size and shape of a half dollar. Place a small layer of cotton under the disc, and tie several pieces of silk over it. The ends serve as a handle when neatly gathered and tied with string.

The next thing to consider is the kind of ink to use. There are two kinds of block printing ink in the market

and both work equally well. One is water-soluble and the other has an oil base. I generally use white ink and add some other color to it, as blue or green or red, until the desired tone is secured. A dinner plate or a pane of glass can be used as a mixing slab. A palette knife is best for mixing, although an ordinary table knife might do.

No press is needed for printing. You simply dip the dabber in the ink and dab or tap it onto the linoleum, then set your block on the paper and give it good, hard pressure. The blow of a hammer or mallet is sufficient.

Almost any paper may be printed upon except that with a very rough or uneven surface, or paper that is too slick. Lay your paper on folded newspapers or several pieces of felt which act as a pad and aid in printing. Practice on scrap paper before attempting to print on good paper. Work for the right amount of ink on your block. Should you use too much ink, it will leave little ridges along the edge of the letters. In case this happens, lay your print between two blotters or newspapers, and rub the back of it vigorously. This will take up the excess ink and improve the effect.

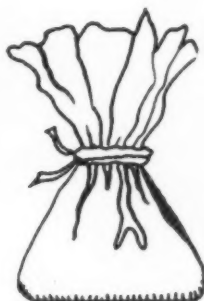
Some craftsmen have used potatoes successfully for block printing, instead of linoleum. They are easier to cut but do not last very long. They may be kept a few days by wrapping them in a damp cloth and keeping them in a refrigerator. I have found that sweet potatoes are better than the white potatoes if used for block printing. They are firmer and less watery. Ordinary water colors, or poster colors, may be used successfully for potato block printing. With potatoes, the tissue paper design cannot be successfully glued, so the design has to be drawn directly on the sliced potato with an indelible pencil (in the reverse, of course). I personally think the potato is better suited to conventional designs than to monograms. However, potatoes are easier to get than the linoleum and, with some practice, it is astonishing what results may be obtained. In early days, the Pennsylvania "Dutch" housewife decorated her kitchen walls with geometric designs cut from potato "blocks" and printed with whitewash on walls of yellow ochre, or venetian red.



BLOCK GLUED
TO A SPOOL



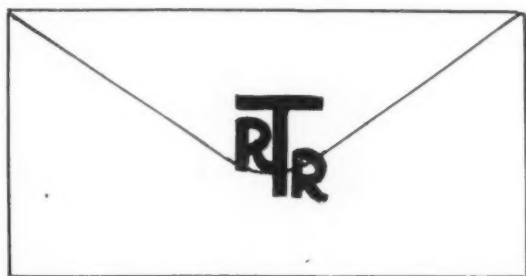
BLOCK TO
BE CUT



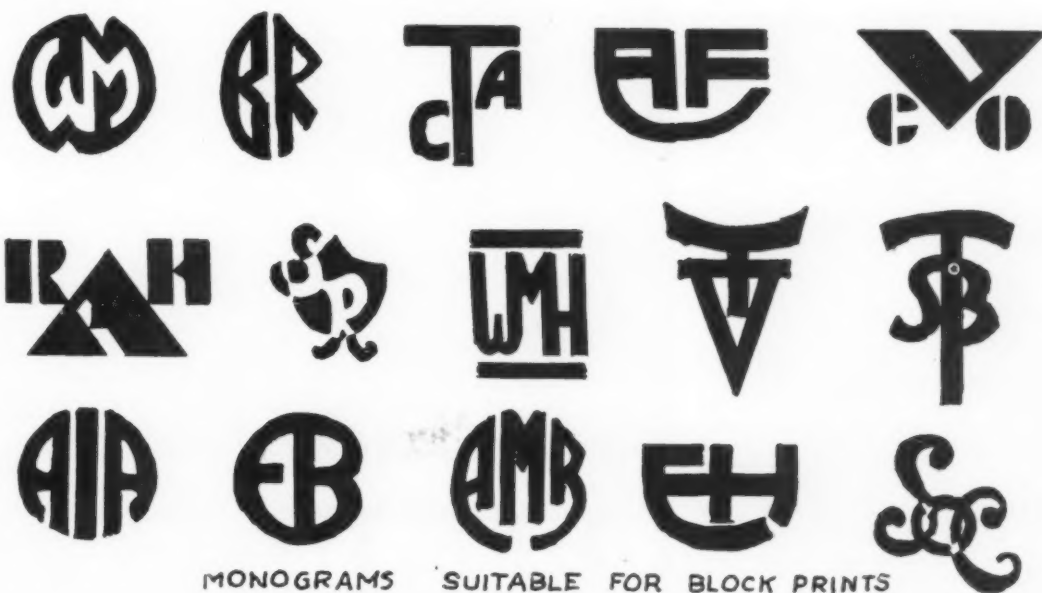
INK DABBER



PRINTED ON STATIONERY



MONOGRAM PRINTED ON ENVELOPE



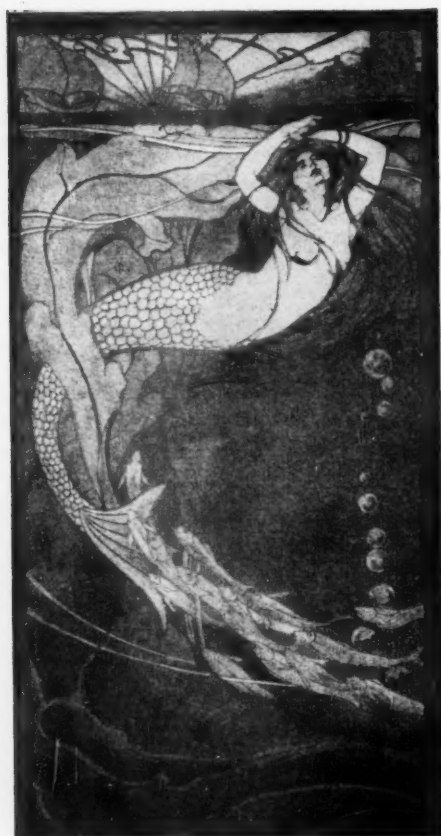
MONOGRAMS SUITABLE FOR BLOCK PRINTS

WM. S. RICE.

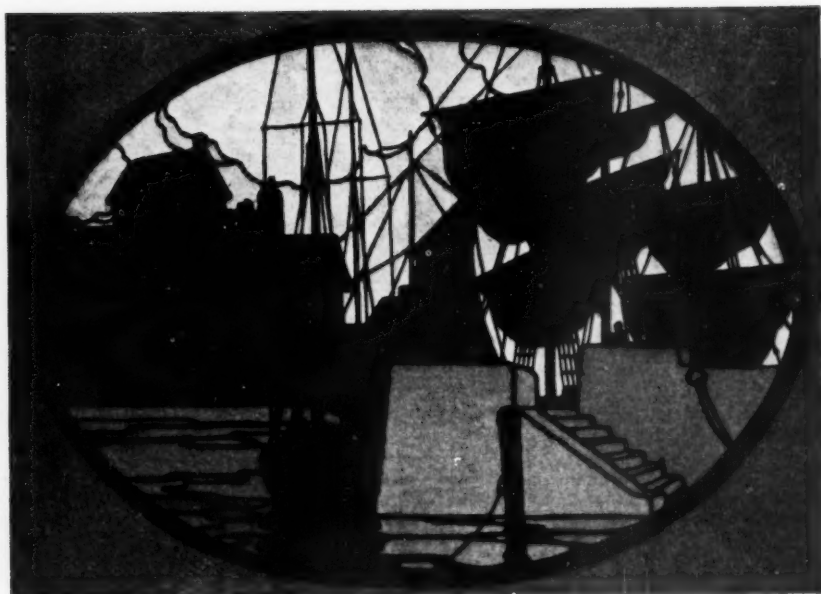
Monogram Stationery is simplified in these two pages by William S. Rice, who explains a simple method with the use of linoleum scraps plus a spool and a little block printing ink. Even potatoes may be used satisfactorily to replace linoleum, as described in the article



PICTORIAL STENCILLING



Stencilling is used in China and Europe for artistic prints, for interior wall decorations, and for poster making. Creative Art Crafts, Book No. 2, published by The Davis Press, Inc., Worcester, Mass., gives complete information on Stencilling Art





The subject
above is a wood
cut by Maurice
de Lambert of
France

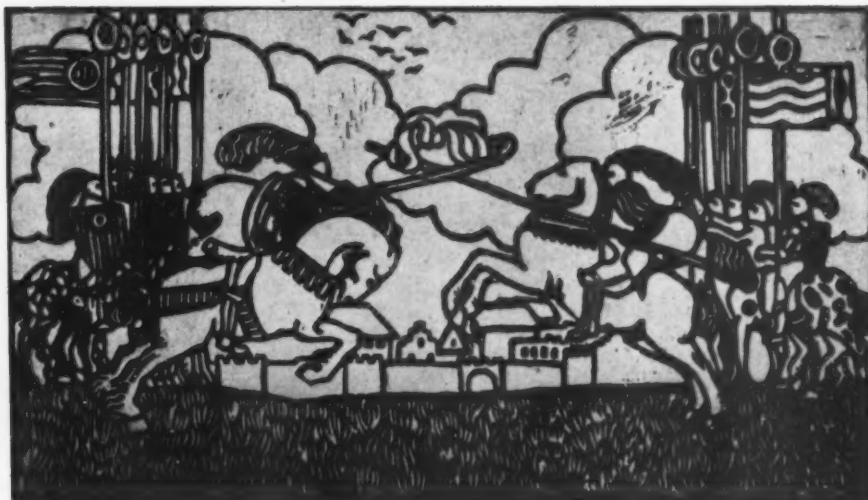
Chinese stone
print made from
Sung Dynasty
drawing

Wood engraving
by Edward Ertz
of England



Woodcut by
C. Thiemann of Sweden

Linoleum print from
Vienna by Walter Barwig,
aged 14



Block printing is an international art, having commenced centuries ago in Mother Asia.
The above group illustrates different techniques and different surface materials

Social changes have their repercussions in the art of Japan, and prints—called UKIYOE—reveal the rise of a new class and the decline of the Samurai and peers. Used first for book illustration, they signify the wide spread of literacy, formerly a prerogative of the nobles. Wooden blocks are engraved, colored by hand, and the paper printed again and again until the colors reproduced perfectly the original painting.



Picture shows the many brushes of different shapes and sizes, and the paint pots used in the printing of "Ukiyoe." The strange-looking, round object at the bottom is a pad with a twisted cloth handle used for pressing the paper over the inked block.

The round disk held in the hand is a printing pad made from a bambooshoot shield which nature provides to assist the tender bambooshoot to break ground. This shield is stretched over a circular pad and is all that is used in producing the famous Japanese prints. Varying pressures on the back of the paper with this pad result in lighter or darker tonal values.



Picture shows the artist lifting the sheet after the first printing. The blacks are pale and gray, or strong and black, depending on the pressure of the pad on the back of the paper.



A TYPICAL AMERICAN SUCCESS STORY: THE TRAPP FAMILY OF CHORAL SINGERS. Vermont.

Most heavily booked single concert attraction in the United States today is a unique choral and instrumental ensemble billed as the Trapp Family Singers. Appearing on the stage and in real life at all times, as well, in the colorful traditional peasant costumes of their native Austrian Tyrol, singing folk music of many lands and playing such almost obsolete instruments as the block-flute and spinet, these unique entertainers are the subject of even greater interest as they are all members of a single family—the wife and seven daughters of Baron von Trapp. Also in the family are two grown sons and little Johannes, the only native-born American Trapp. Arriving in this country in 1938 with less than fifty dollars in their combined pockets, the Trapps have since purchased 500 acres of rolling mountain country in Vermont, with vistas reminiscent of their native Salzkammergut, and here they set about building a home for generations of Trapps to come. They lived in a castle in a musical comedy town of Salzburg, and they had maids to wait on them, cooks to cook for them, and a seamstress to sew for them. The husband was a baron, with an ancient title that went back to the Hapsburg days. They had ten children, all of them authentic barons and baronesses. That was the plight of the Baron George von Trapp when he and his family arrived in America. The only thing they knew was how to sing; and a former hobby has turned the family into a nation-wide professional success and given them hundreds of concerts each year. The first concerts were not easy. Providing for a family of thirteen was not easy, either. Dr. Wasner, a young priest-conductor friend, added to their programs many beautiful concert English songs. They started giving concerts in the East. More and more places heard about the extraordinary Trapp Family and wanted to hear them. Today, the Trapp Family has become one of the country's big concert successes. They have learned to sing for profit, which they do with the same artistry and joy as when they sang only for fun, and have made friends all over the country.

Picture shows Agathe von Trapp designing greeting cards, which are specially worked out from linoleum and wood block prints on Agathe's own printing press.

LITHOGRAPHS

Sketched direct on grained zinc metal plate with lithographic crayon by Pedro deLemos, from which prints were made on an offset lithographic press.

• • • • •



The Shepherd

Pedro deLemos



River's Edge

Pedro deLemos

The THREE SUBJECTS:
SHIPYARD SMITHY
THE SHEPHERD
RIVER'S EDGE



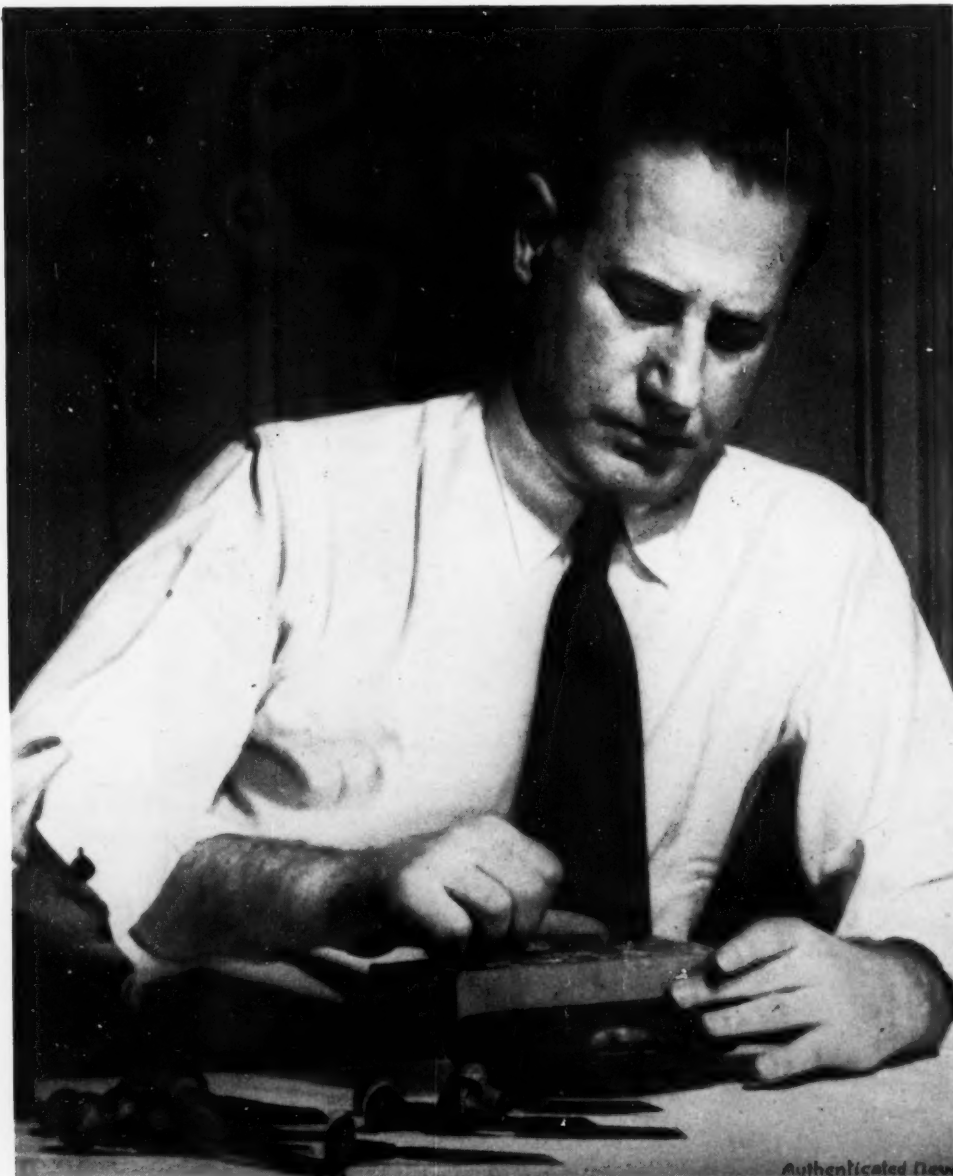
LITHOGRAPHY represents the planographic division of print processes. It is neither in relief or intaglio, such as the wood block or etching. The subject is a grease line or stipple which conveys ink to the print, and the background of the printing stone block or grained metal is porous enough to hold water and therefore repel any ink on its open surface.

Alois Senefelder, a Bavarian dramatist-actor, endeavored to be his own printer-publisher and experimented with metal plates and porous stone toward a transfer printing method. His accidental discovery of such a method is described as follows: His mother asked him to make a list of her laundry before sending it out, and his smooth, porous stone being nearby, he wrote the list on it. Later, he became curious to see what would result if he etched the subject and produced a proof. In this way lithography was discovered.

The first uses by Senefelder were for printing music and calico, but artists and others saw artistic possibilities of pictorial art in lithography.

With the first development of lithography, it was taken up enthusiastically by artists, but after a brief career, commercialism claimed it as a method of its own and it became mechanical to a large degree. It is only in recent years that artists have turned to it as an artistic medium.

The subject above shows the use of the lithographic stone used in the press in France. The stone is still used considerably in Europe instead of the grained aluminum and zinc sheet metal offset process used in England and America.



The BIRTH of a WOODCUT

New York, N. Y.

WOODCUTTING has progressed from a means of reproducing pictures for book-illustration to a place of its own among the great arts. No longer is the drawing left in black outline with all extra material cut away. Today, the white lines and masses cut out by the tool become the design itself. The inked-over space is only the background. Where formerly the actual cutting was left to apprentices, the contemporary artist cuts his own block—creating the design as he works. Today the famed American woodcutter, JOHN A. J. MURPHY, is an acknowledged master of the craft—already represented in the world's leading museums, such as the Victoria and Albert, the British Museum, the Library of Congress, etc.

Above picture shows the artist working (cutting) on a woodcut.

Picture shows how the artist rolls out the ink on the inking block, so as to smooth it evenly, and then transfers it with the roller to the surface of the woodcut block. Being a relief process, the ink remains on the surface of the wood and does not enter any of the parts which have been cut away. Thus it is obvious that only the raised or relief parts of the block which hold the ink will be the areas which will print.



Picture shows how at frequent intervals the artist raises the progressing print to correct the distribution of his ink. Generally, the block is rolled (inked) three or four times for the making of the complete color impression of the print. The print always remains in contact with the block at some edge.



Authenticated News



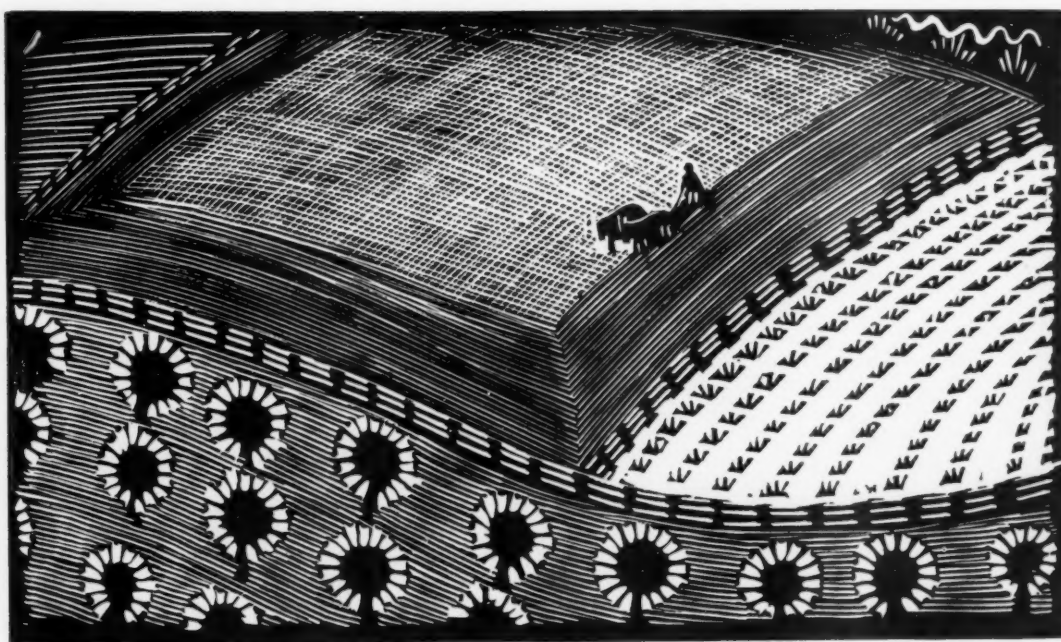
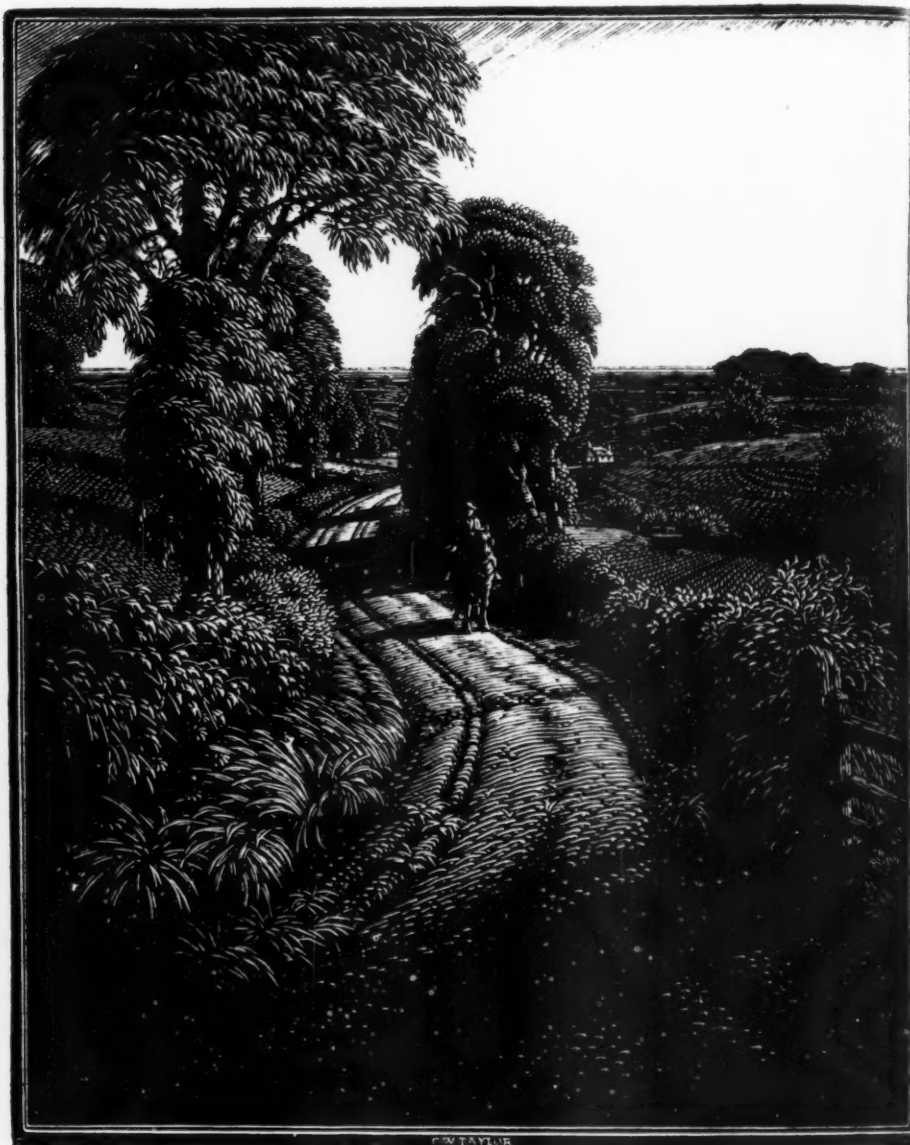
Picture shows the finished product of the great art; a close-up of Murphy famed woodcut entitled "Women and Children."

WHITE LINE BLOCKPRINT

Dur r introduced the black line engraving for pictorial subjects in 1480. William Blake invented the white line engraving in 1757.



The two engravings above illustrate two types of engraving. One is a stipple dot, the other, a short line

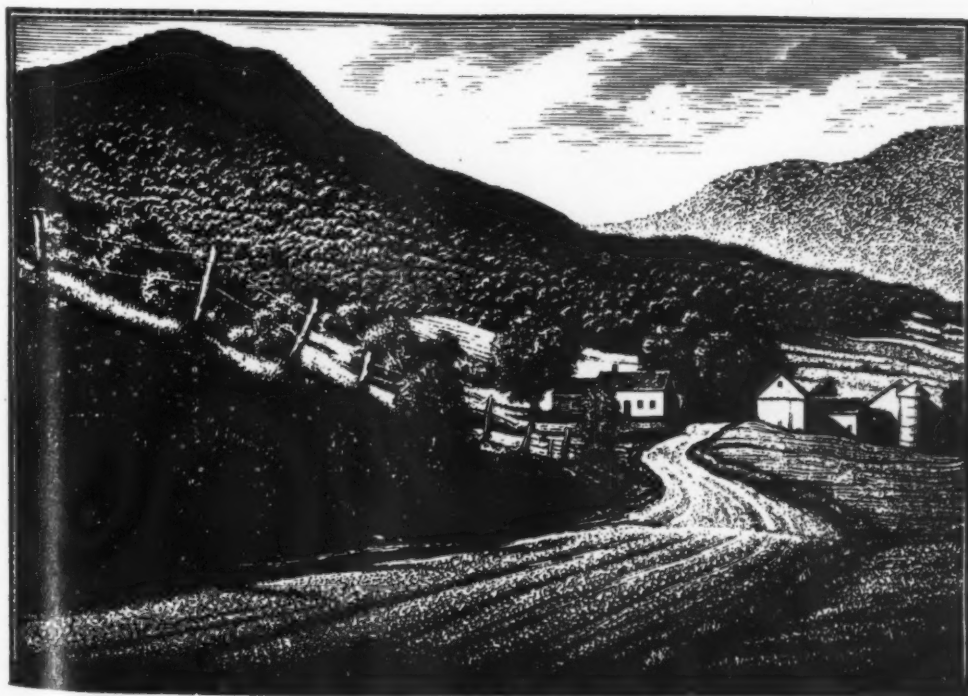


The engraving above is a series of long, bold cut white lines and spaces

WHITE LINE ENGRAVINGS



Examples of English and
American White Line En-
gravings by Contemporary
Artists



.....
 ENGLISH
 DECORATIVE
 TECHNIQUE
 PEN and INK
 ILLUSTRATIONS



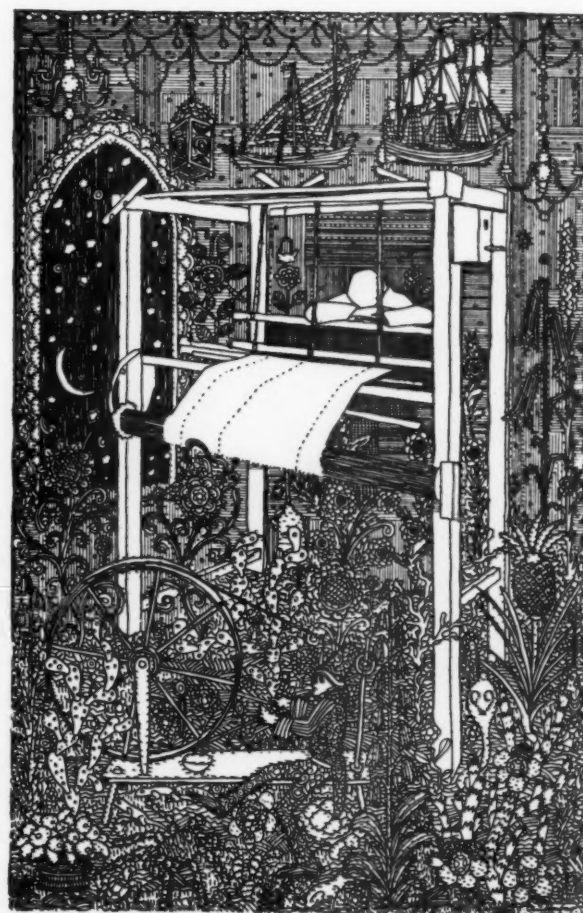
Summer Time

Annie French

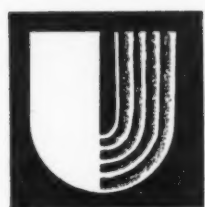


"Held Up"

Ernst Aufseeser



The Weaver's
Dream



SING



BOOK

ILLUSTRATIONS

in the ART CLASS

ROSE NETZORG
KERR*Artist - Illustrator*
Waldwick, New Jersey

WHEN sophisticated people say that adults, not children, are the buyers of children's books, it makes me wonder whether there is much difference in the picture appeal. The stories which children love to hear and to read over and over again, and which have been endearing because of their illustrations, are generally appealing to children and adults alike.

Nothing in the art market shows the current trends in styling of drawing more than the illustrations in

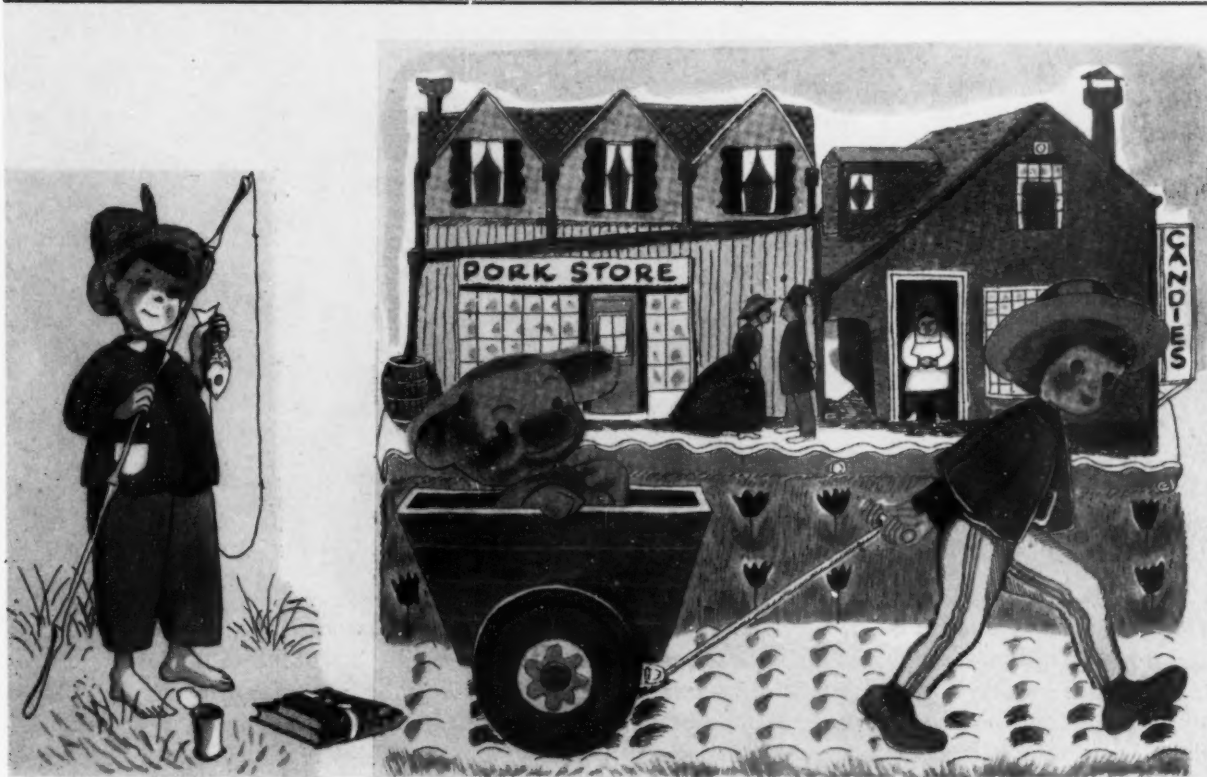
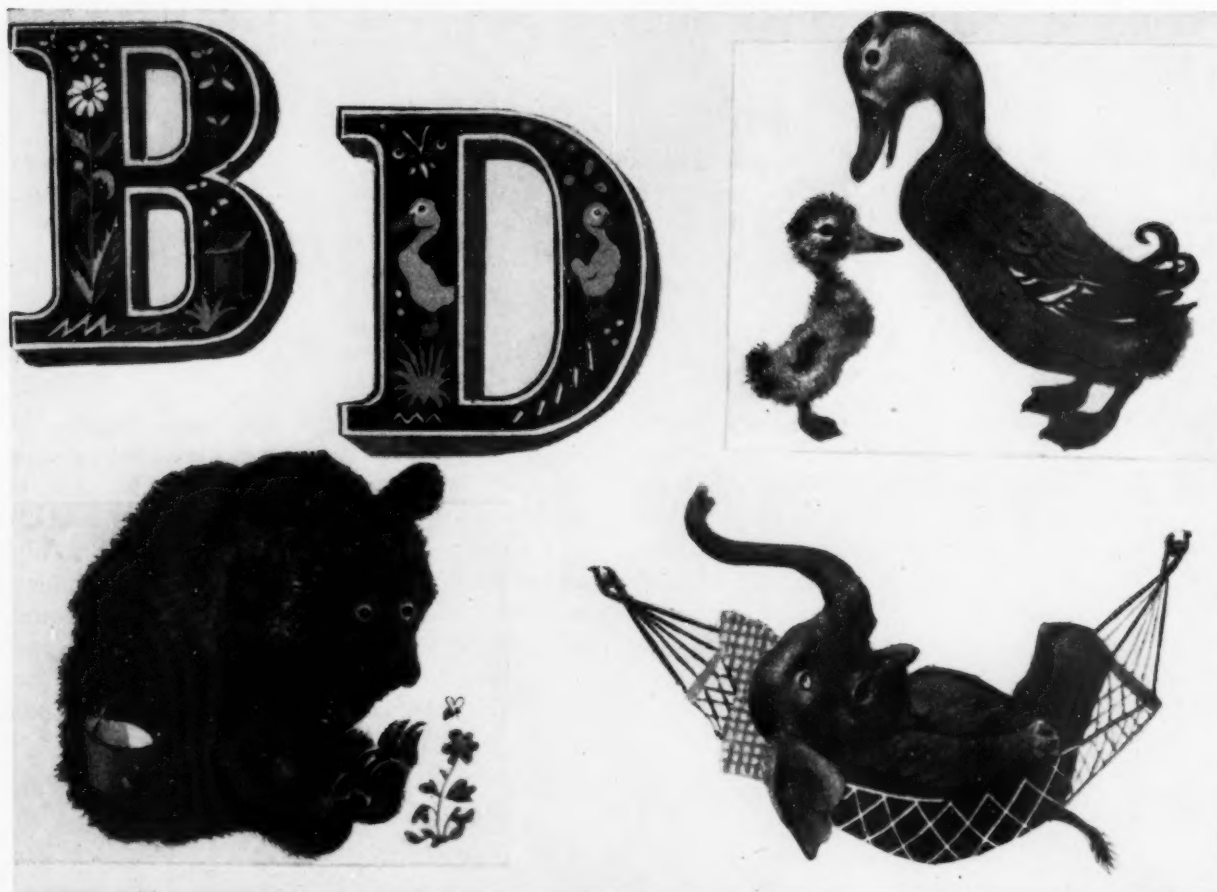
The modern "comics" and "funny papers" have a larger place in the illustrative life of the growing boy than we "nice" people care to admit. Add to this the tabloid photography, a little on the morbid side, and we wonder, sometimes, why we feel so helpless, as teachers of art! But put some of the comics along side of our dull textbooks used in the classroom, and then see what we can do about illustrative material that is exciting, artistic, and helpful. It is then that we realize we ourselves have been missing many an



Three drawings of children, done with great charm and naïvete by Adele Werber. Courtesy Harry Doehla Company

the current books for children. I believe wholeheartedly in bringing these books into the art classes, whether in the elementary, upper, or high school years, as inspiration for current art work. Some book illustrations are strong in imaginative qualities, some in color, some in design pattern, some are statistical and supplementary to the text. In others, we escape into a dream world of exquisite fantasy, or are carried away by delicacy of drawing, by the creative imagery and beautiful detail. Still others help us to solve a technical problem of color or tonal relationship, of costume or figure rendering. It would pay any art teacher to spend a great deal of her browsing time in the children's department of a library.

opportunity in not acquainting our students with the contents of books, beautifully illustrated. Do you recall Edmund Dulac's lacy and mystic illustrations for *Arabian Nights*? or Arthur Rackham's fantastic pen and water color drawings for many a classic? Harry Clarke's deep and chilling black and white illustrations for Poe's *Tales of mystery and imagination* boomed forth their own counterpoint while accompanying all the atmosphere of the stories themselves. You all know the neat, precise, Victorian drawings by John Tenniel for *Alice in Wonderland*. And if you don't, you have missed a rare treat, in not seeing Norman Rockwell's pictures for *Tom Sawyer* and *Huckleberry Finn*. The late N. C. Wyeth brought



Upper group is from **ANIMAL STORIES**, a Giant Golden Book by Georges Duplaix, illustrated by Feodor Rojankovsky. Strong in design and silhouette pattern, Feodor Rojankovsky's animals and decorative alphabet letters have delighted thousands of children and grown-ups alike. Mother Goose illustrations are as recurrent as childhood. Gertrude Elliott's delinquent Ten o'Clock Scholar, and Tom with his live loot, show unending imagination. Both groups of illustrations courtesy Simon & Schuster, Inc.



From Gustaf's Tenggren's illustrations for "The Poky Little Puppy" and "The Lively Little Rabbit," two little Golden Books which combine the finest in art with exciting stories for the young, under the supervision of Dr. Mary Reed of Teachers College, Columbia University

Robin Hood and King Arthur to life in full color, and Howard Pyle, inspired by the old wood engraving, gave a pen and ink rendering almost a painting quality with his illustrations of many medieval tales. If you have access to these books, guard the gateway well, and let your students share in the treasure hunt for more fine works of this character!

Today's books for children are using more modern idiom with which to picture their material. The illustrations follow newer painting trends, subjectively conceived as works of art in themselves, while accompanying the work of the author in emotional harmony. Processes of reproduction are speeding

up, so that full color can be provided at costs which were thought impossible a few years ago.

Recently, during the war years, when the production of children's elaborate toys was curtailed, the children's book was one of the only remaining gift items which could be purchased. Illustrators left other fields of designing to enter the book field, and some of the work done then was among the best in imaginative play, design, and drawing.

No name means more in fine illustration for the adolescent boy than that of the late N. C. Wyeth. This is one of his many fine ones, done for Cooper's "Deerslayer." Courtesy Charles Scribner's Sons



A pen and ink drawing by Helen Sewell from "The Wonderful Day" by Elizabeth Coatsworth. Courtesy The Macmillan Company

Right: A drawing by C. W. Anderson from "A Touch of Greatness." Below: From "American Champions," a book of dogs, by Grady Emerson Cooke. Courtesy The Macmillan Company.





Howard Pyle wrote and illustrated for children. His study of old wood cuts influenced his pen and ink technique in illustrations such as this one from "Robin Hood." Courtesy Charles Scribner's Sons



This drawing by Grant Wood for the "Farm on the Hill" by Madeleine Horn is from the only book which Grant Wood ever illustrated. He has given America a pride in her regional material through his well-designed and somewhat formalized style. Courtesy Charles Scribner's Sons



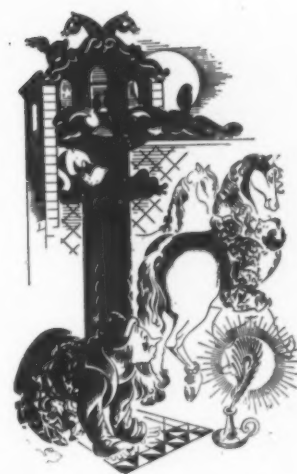
A tender and appealing drawing in pen and ink by Katherine Milhous from "The First Christmas Crib." Courtesy Charles Scribner's Sons



Cut from "Magic Things" by Remo Bufano. Illustrator: Boris Artzybasheff. Courtesy The Macmillan Company



Cut from the "Book of Myths." Illustrator: Helen Sewall. Courtesy The Macmillan Company



From "Little Magic Horse" by Tatiana Balkoff Drowne. Illustrated by Vera Bock. Courtesy The Macmillan Company

The children's book field is an attractive one for an artist. It is a field that might well be looked into by the art teacher in order to steer some talented pupils on leaving school. If the student has imagination, originality, love of children and literature, is versatile in drawing and handling of color, such a pursuit has many rewards. The illustrated books in the children's library will serve as a pointing finger to the future.

For the general art students as well, illustrations can be used for help and inspiration. The more reference material used of high caliber, the richer, the more original will be the results. I do not refer to the use of pictures for copy. Some art teachers permit this, and the results, though technically good, lack the subjective imagery created in the fantasy of the student's mind.

A clever teacher uses *qualities* in illustrations, not objects or technics to copy. She uses trends and styling to show students which direction to take. One of the cleverest teachers I have ever known could take

reference material from the illustrations in books and use it to test her students' versatility and drawing abilities. I saw her using the front view of an old inn. She turned to a student and said, "Now you draw the back view of this inn in a similar style." Or she selected a costumed figure from Howard Pyle's "Robin Hood" and said, "Your assignment is to render this figure in profile."

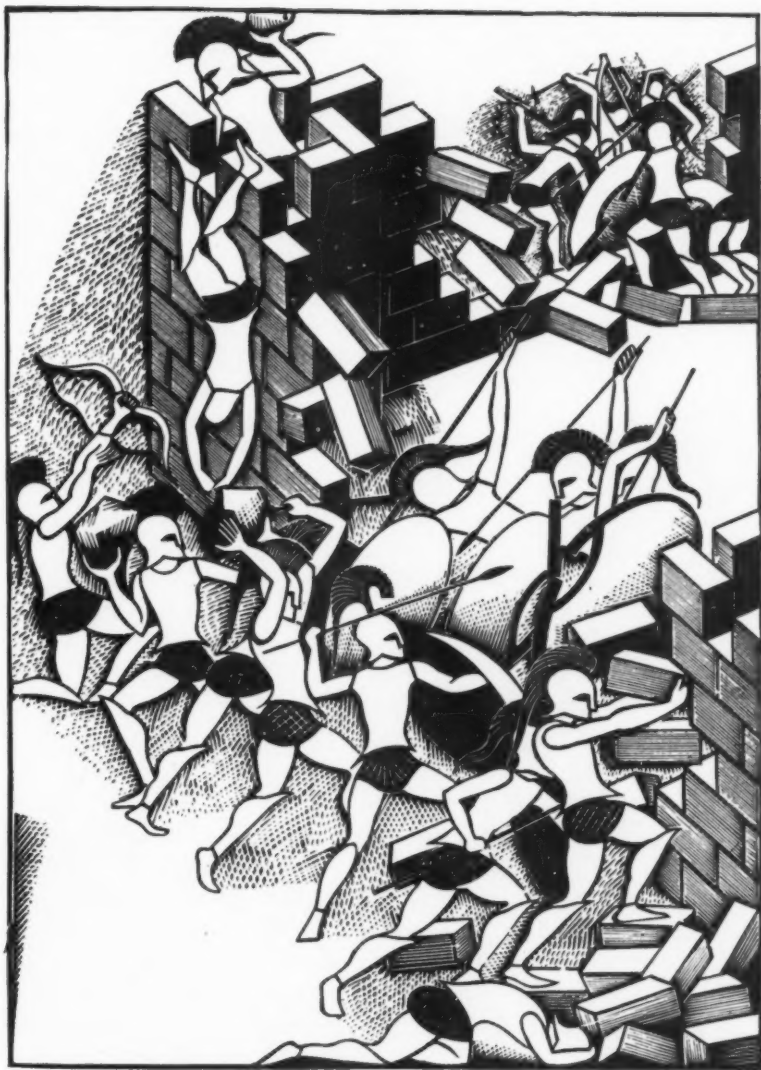
Book illustration brings into play a wide range of materials and handling. The illustrator chooses his favorite way of working. He usually makes up a rough "dummy" of the book with sketches of the illustrations placed where they are to be used in the published book. After conferring with the art director or editor, he then proceeds to make other rough drawings, or if the original ones suited the purposes with slight changes, the working drawings are then made. Sometimes the artist who makes the finished drawings does so from rough sketches made by another artist.

(Continued on page 6-a)



Pen and Ink Drawings
made by R. I. Williams,
English Illustrator,
for *School Arts Magazine*

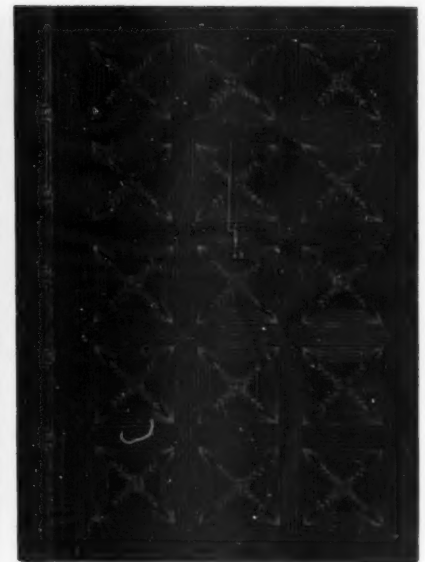




The English illustrator has excelled in producing decoratively rendered pen and ink illustrations for their publications. The above group are a few selected from publications during the past ten years



A beautifully designed hand-bound, decorated book cover by Franz Katzer and Albert Gunther of Vienna



Bookbinding by Petra Pospisilova of Poland

CONCERNING BOOKS

LENORE MARTIN GRUBERT
Flushing, New York



TIME was when the making of a book took little more consideration than assembling appropriate type between covers. Today, a manuscript judged worthy of printing has a long way to go before it finally becomes a book. Unlike in bygone days, the script is not immediately put in the hands of a printer; rather, the manuscript is given to a designer. The designer considers the forthcoming book in its entirety and plans a harmonious whole which will meet both functional and esthetic requirements.

Because of the wide and varied classification of books for young people and adults, the demands placed upon the designer are tremendous; however, to a degree certain problems of design are common to all. Design selection governs the choice of format, the size and shape of the book; the plan of inside pages with the suitable style, size, and weight of type; the width of margins and their proportions—the relationship of one margin to another; the arrangement of ornamentation and illustration; the choice of color; the plan of the cover design and the book jacket.

Add to the above demands the artist's dilemma—or the repeated request to cut costs. For example, the fewer colors used on a cover, the less will be the cost of reproduction, both from the standpoint of making the plates and the final printing.

For the most part, the designer's work is not given its due appreciation because the public interest in a book seldom goes beyond an awareness of the text. This situation is not helped by reading current book reviews, since little, if any, comment is made on the book's make-up factors.

Because of this existing condition, special attention should be called to an unusual feature of a book show recently held under the supervision of the Rev. Robert E. Holland, S.J., director of the Fordham Uni-

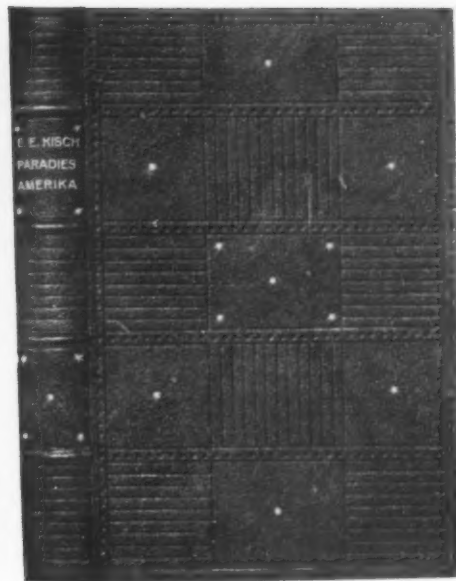
versity Press. The unusual feature of this exhibit was a three-man show of eminent designers of books: John Begg of the Oxford University Press, Milton B. Gluck of Viking Press, and Robert Josephy, freelance designer.

Seeing an exhibit of this type gives the public an insight into the creative processes required to assemble a book. John Begg featured the first page of Alfred Einstein's "Mozart, His Character, His Work," by showing the first page of the manuscript with Mr. Begg's directions to the printer for spacing the type. It showed the dummy sheet from the printer with Mr. Begg's corrections, the corrected sheet of the printer, the hand-drawn title page, and the complete page as it appears in the published book.

Of this work, Father Holland said, "This illustrates very well what I meant when I said that a good designer follows in style, presentation, and format the character of the author's book." He adds, "Mr. Begg is also a sculptor, working in terra cotta and the solidity he gets and the grace of his designs undoubtedly derive from his other art."

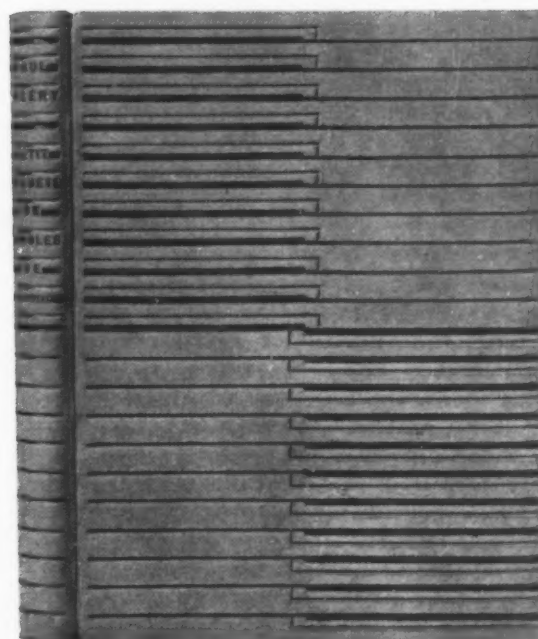
Father Holland believes that Robert Josephy is the severest critic of his own work and that a feature of his art is his disdain for decoration for its own sake; it must symbolize the work of the author.

An annual book show of a similar nature as described above would be a worth-while event in any community or school. It seems that such a book exhibit, showing labors behind the finished product, would be especially valuable in secondary schools. Here is an opportunity for the English and Art Departments to do a cooperative job. Book reviews might include more than an analysis of the text and give the design factors some consideration. This united effort of two departments might lead to a better evaluation of books and an appreciation of Milton's dictum that a good book should be "treasured for a life beyond life."



Hand tooled Bookbinding from England

Group of bookbindings and page ornaments from Europe. Note the simple use of lines with careful selection of proportions of panels and page margins



BOOK JACKETS

ELISE REID BOYLSTON
Elementary Supervisor of Art
Atlanta, Georgia



CAN BE
EXCITING

THE inside of a book is literature; the outside is a form of commercial art; and since the purpose of the jacket is two-fold—for protection of the book and to make it sell—the requirements should be carefully studied before making new designs.

The first book covers appeared about 1876, and were called dust jackets. It was a practical age when the custom of sewing cloth covers on books to protect them was in vogue. Then the possibilities of advertising introduced words and pictures to carry an effective message of the contents; and the book jacket of today came into its own.

It is essential that the part of the book that first greets the customer and urges him to buy should have striking color effects, and be so attractive that he is drawn instinctively to it; the idea so cleverly expressed in characteristic pictures that he will know at a glance the type of reading matter inside; and the lettering so clear that the title is easily read at a distance. The jacket, therefore, is most important; and the child's interest and enjoyment in reading is broadened by planning book jackets of his own.

A display of jackets from library books arouses an appreciation of beauty in composition, color, space relations and workmanship; and a discussion of these fine examples should precede creative work.

Simple jackets may be made by pupils in the primary grades and used on library books and original reading matter of their own; and since children do not like detail, the layout must be simplified as much as possible. A child's book should be colorful and happy, and even amusing. Therefore, vibrant colors, dramatic pictures, and clear lettering should be used. The theme—birds, animals, people, places—is first determined, and then the particular character is chosen—a china elephant, a white rabbit—and drawn. One figure with a contrasting background is sufficient.

In the upper grades, the making of book jackets may parallel Good Book Week, and original stories with illustrations become a motivating project. In making one's own book, the shape and size must be considered for easy handling and for convenient placing on shelves. A child's book must be light, yet large enough for illustrative material to be used.

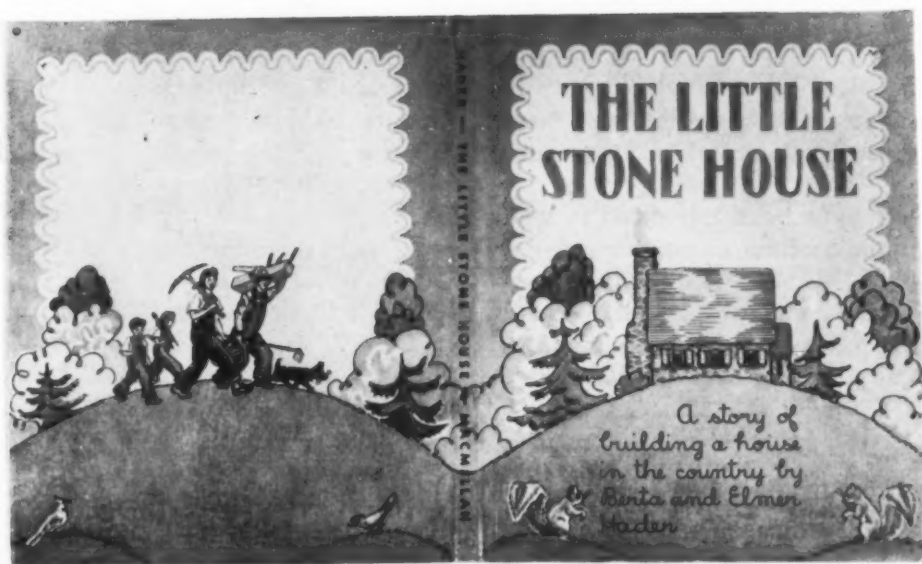
The color scheme is an important detail, as its purpose is to attract and hold one's notice, and also determine the atmosphere. A jungle scene would require a warm jacket in strong, barbaric colors, such as a tiger in orange, black, and white, with a touch of blue or green. A Mexican boy whom one would like to read about might have a background of yellow. On the other hand, fairies might be shown in pastel colors against a soft blue sky.

Lettering should be clear and the title short; and for elementary levels, simple capitals drawn with crayons or colored pencils are quite satisfactory, with sharp contrast between lettering and background.

Colored chalk works well in experimental designs, giving a soft and pleasing appearance; but it is not practical for the finished jacket. Either paints or crayons or finger paints should be used. The latter in brown and yellow adapts itself to tapa cloth designs, and makes a nice jacket for a poem or story of the South Seas. A plaid in colors may be used with a story of a child from Scotland; and an undersea cover may supplement a fish story successfully.

Something typical of the country studied may always be a starting point. A penguin against snow and sky requires only three colors against a white background—orange, black, and blue—and makes a combination which is most effective. Children should know that each color used requires a different plate in printing; therefore, as few colors as necessary are preferred by publishers.

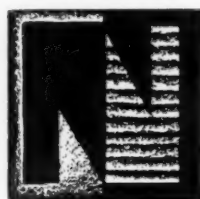
Book jackets can be exciting in the making! So let's design some thrilling jackets and see how delightful a project it really is.



A group of book jackets by American publishers, illustrating both good ideas and good design. Published by Reynolds & Hitchcock, Inc.; The Macmillan Company; American Studio; Simon & Schuster; Doubleday, Doran & Co.; all of New York, and Houghton, Mifflin Co., of Boston



DESIGNING A



NAME - O - GRAM

LT. COL. JOHN S. LORR
Supervisor of Art, Junior and Senior High Schools
Newark, Ohio

WHEN an artist or art teacher makes a hobby of a particular phase of art, he may appear to fit into the same category as the postman who goes for a hike on his day off. However, the field of art covers so many media of expression that this analogy isn't necessarily true. Numerous hobbies are allied to art processes, anyway, especially those which fall into the realm of the crafts.

Authorities agree that hobbies which put the emphasis on making or creating are the most beneficial and the hobby that follows fulfills this requirement.

For several years I have been interested in what might be called a branch of the monogram art—the designing of NAME-O-GRAMS. In this innovation, the letters of the owner's name are so arranged as to form a picture of his profession or hobby, which relationship is rather important for it makes the design purposeful.

NAME-O-GRAMS are suitable for personalized letterheads, trade-marks, book-plates, and decorative novelties. Dorel Kennels and Crime Club Detective Stories are two of numerous organizations which use NAME-O-GRAM trade-marks. The former has a Scottie dog design which is composed of the letters "Dorel," while Crime Club uses an illustration of a "gun-toting" figure formed by the word "Crime."

To design a NAME-O-GRAM for yourself, you should analyze the characteristics of your name from the standpoint of your profession, hobby, or special use for which it is intended. As much as possible, keep the letters in their proper rotation and treat them to conform to the shape of the object that they represent without destroying their legibility. Occasionally an individual letter may be reversed. If the lettered or printed name is used as part of the design in addition to the NAME-O-GRAM, the intention will be more evident.

The accompanying NAME-O-GRAMS are used by the author for various purposes, the first five as letterheads.

Figure 1 represents the head of an artist. The letter "J" forms the front of the tam and a lock of hair. The "O" is a highlight; the "H," a brush; the "N," the back of the tam; and the middle initial "S," the ear. The forehead and eyebrow are represented by the "L" and the letter "O" forms the eye. The first "R," reversed, makes up the nose, cheek, and mustache,

while the last "R" illustrates the mouth, teeth, and chin. A small arc has been added on the bottom of the design for a shoulder effect and balance.

The make-up of the NAME-O-GRAM in Figure 2 is as follows: the "J" represents the pipe; the "O," the head; the "H," the body and belt; and letter "N," a leg. The middle initial "S" and a period form the arm and hand, while the drawing board is made up by the letters "L-O-R." The final "R" is separated from the last name and forms a cushioned stool for the figure. A shoe has been added for a finishing touch. In this case the last name only is portrayed and the composition is fairly evident. Even though the "R's" are somewhat distorted, they are still legible, which is the test of designs of this nature.

NAME-O-GRAM No. 4 was used by the author when he was Captain in the U.S. Army. The abbreviation "CAPT." is represented in the cap, the letter "C," square on the bottom, being the front portion; the "A" the button holding the strap; and the "P," lying on its side, the band of the cap. The letter "T," with the right portion of its horizontal member curved, forms the top and back part of the cap, while the vertical stem is the seam. The "J" is the bill of the cap; the "O," the eye of the face; the "H," the leather strap of the cap with the cross bar representing the slide; and the letter "N" is the ear. "L" and "O" form the nose and mouth respectively. The head and neck are illustrated by the first "R" and the left uniform lapel by the second. The letters "US" on the lapel and the cap insignia are accessories.

Figure No. 5 is a different approach in that the last name and middle initial only were treated as a NAME-O-GRAM while the first name was used in a regular manner. This was done to avoid confusion inasmuch as the technique of counterchange was also employed. The NAME-O-GRAM portrays the insignia of the Air Corps of which branch of the service the author is a member. The letter "L" forms one-half of the propeller; the middle initial "S," the other; and the "O" makes up the hub, or center. The wings are represented by the two "R's," one of these being reversed. This NAME-O-GRAM is counterchanged with the top profile of a B-29; the first name and title were added to complete the design.

NAME-O-GRAM No. 6 is used as a trade-mark or signature design on pottery or ceramic sculpture. The handle of the teapot is formed by the letter "L";

(Continued on page 8-a)



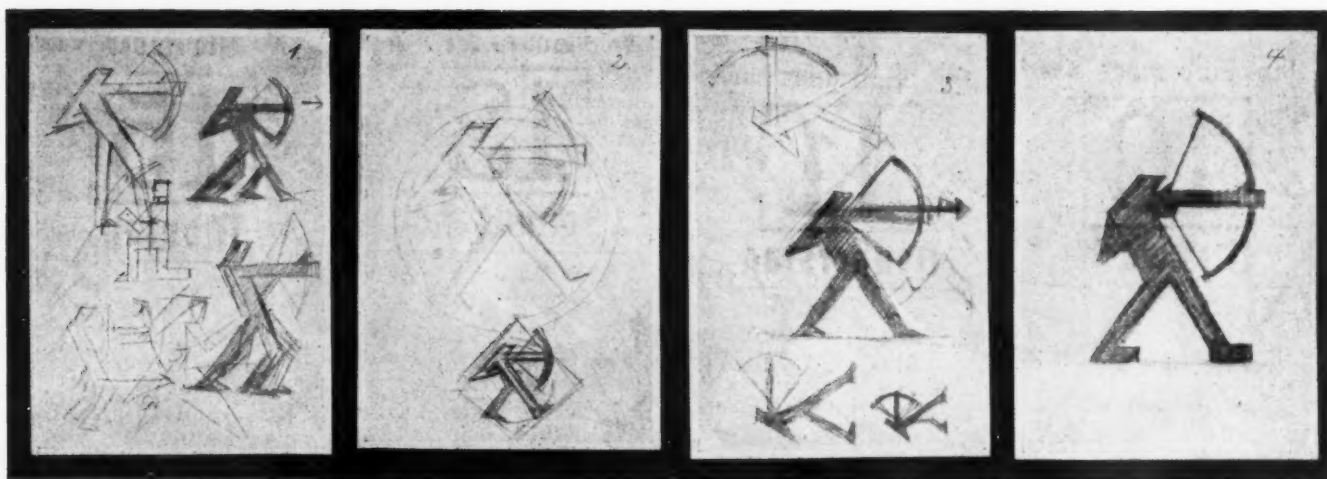
NAME-O-GRAMS

by

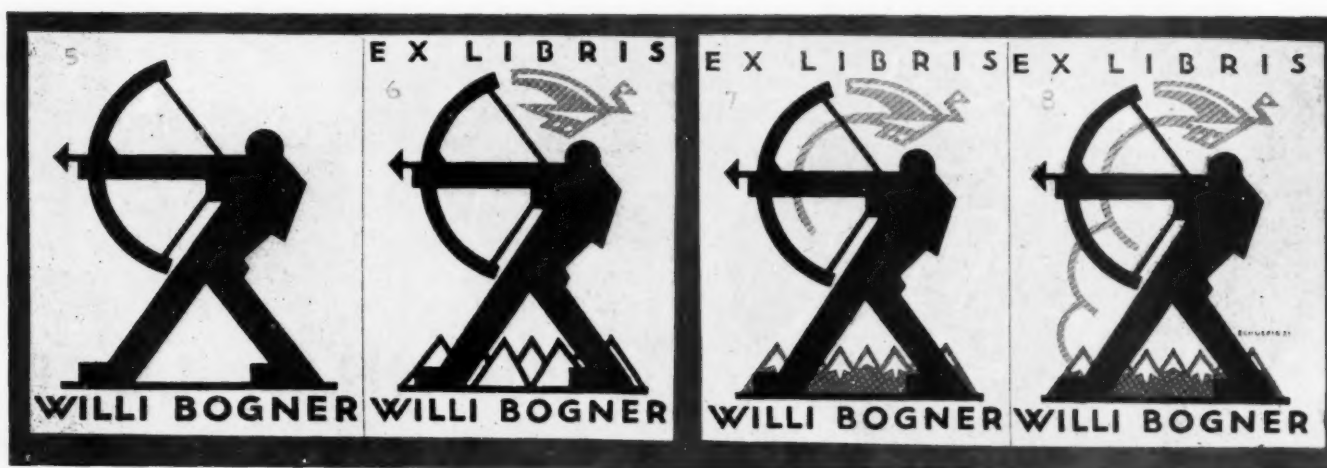
JOHN S. LORR

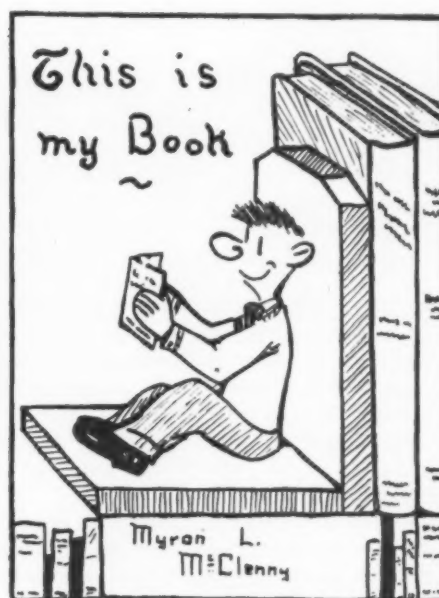
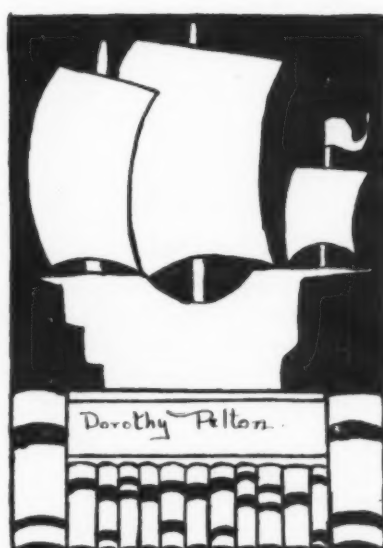
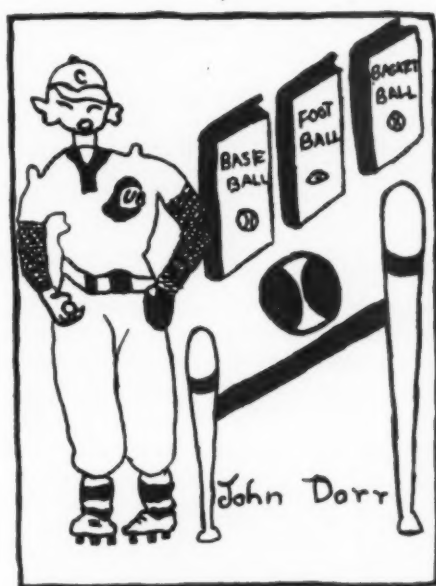
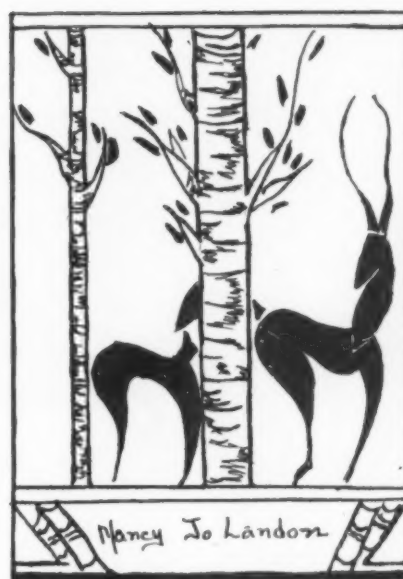
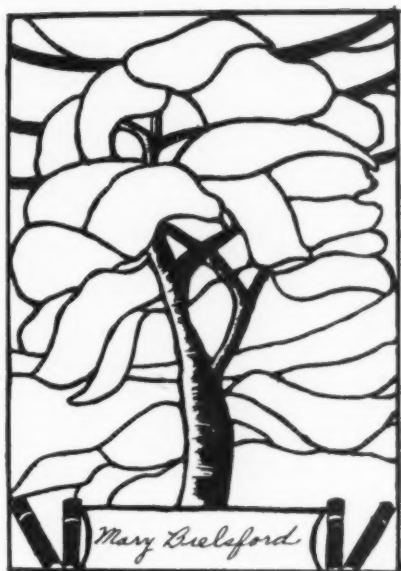


The designing of Name-O-Grams can become a stimulator of inventiveness and a real hobby. The English and German designers have produced many eye-catching name-o-grams for posters and advertising needs. John S. Lorr illustrates above various Name-O-Grams using his own name as a victim.



Good book plates are carefully thought out and carefully completed, as illustrated above and below in the Willi Bogner book plate. Much preliminary sketching often precedes well done art work of most successful artists





BOOKPLATES • • • Marks of Distinction

MIRIAM GRACE HELMS - Boswell Junior High School - Topeka, Kansas

SATISFACTION comes with ownership, it makes no difference what one owns. The friendliest of all of one's possessions are his books, and certainly one wishes to retain these. Therefore, it is up to him to employ some method for so doing. The bookmark for many years has been a device employed by persons for retaining their books. It is a practice centuries old. Museums display the original bookmarks of countless famous people. A bookmark purchased at the stationers

belongs to everyone—everyone who wishes to purchase it. It fits no one person's personality. It is not a part of anyone's being.

The project of originating a bookmark is a fascinating one for any high school student. Each student can put something of himself into this creation. His interest is whetted by the fact it can be duplicated by a printer and really utilized on his most prized possessions—his books. It is truly a mark of distinction—apart from everyone else—distinct only to himself.



Linoleum Block
Prints • Light on
Dark and Dark
on White Surface



LINOLEUM BLOCK PRINTING

ALICE S. BISHOP - New London - Connecticut

LINOLEUM printing is one of the most interesting of school crafts. It may be done with inexpensive equipment and its uses are many. Ink, a piece of glass, a rubber or composition roller, a few tools, are the real needs. Almost any paper will answer for the printing, if not too glossy. Schools usually have white, gray, or manila—9 by 12 inches—plain newsprint, or construction paper. All work well. As to tools, if the strong, professional ones can be purchased, it is a help, as they are very lasting—veiners, gouges, and a chisel—are excellent to have in stock. Boys will do beautiful cutting with their own knives or safety razor blades, and some direction. Old pens can be used for gouges by reversing them in their holders and sharpening the blunt ends slightly. A four-inch piece of an old umbrella rib (pushed into a wooden handle) can be used for a veiner.

"Battleship" linoleum is heavy and best for cutting. This may be bought in various sizes (both mounted and unmounted) in a light tone which will clearly show the traced design. Friendly dealers in shops selling floor coverings are generally willing to give left-over and useless scraps. A plain light tone is best. If the linoleum seems stiff, it may be warmed on the radiator or in the sunlight to make easier cutting.

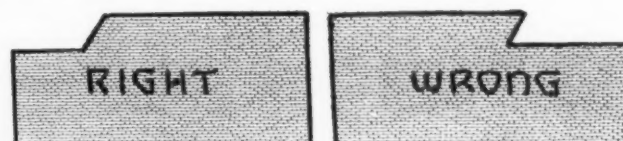
For the design, a simple method for a beginner is to fold a piece of paper and cut in from the folded edge. This, when opened, will be a symmetrical figure which can be easily traced around. Have these cuttings simple and avoid a small, complicated pattern too difficult for the child to use. Try something which can be finished rather quickly and easily, to give the pupil an idea of the process. Other types of designs may be put on the linoleum by using tracing paper, being careful that the design does not slip, and remembering that if lettering is used, the pattern must be reversed in tracing. The prints may be a design with the background cut away, or, better for lower grades, white line drawings. In the other method (dark pattern on light ground) the design may also be outlined, and then the background cut away. Be sure that the knife or chisel makes a first cut which slants away from the outlines. Avoid undercutting, as that may weaken the top and possibly break down the edge under the pressure of printing.

When the block is ready, then comes the printing. Printer's ink is very durable. It comes in large tubes and may need a little turpentine thinner if it is too thick. It can sometimes be bought in small quantities from the pressroom of the daily paper. The special inks made for this craft are cleaner, as tools and hands may be easily washed in water. These colors come in tubes also, and the

order should include a can of reducer for thinning and rapid drying. The color is put out, a little at a time, on a piece of glass; a few drops of reducer added; and mixed with a flexible palette knife. Push the roller over the ink until it is covered with ink and then roll it over the linoleum.

All during these lessons care must be taken to keep the surfaces of the linoleum free from dents or scratches which would show in the completed work.

There are many ways of printing: One is to place the paper (usually a thin quality) over the inked block; then, with the rounded handle of a tool or the bowl of a spoon, rub over the paper to press it against every part of the design. Another method, good for



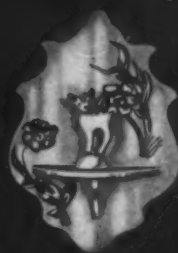
printing on a card where the margin must be even, is to hold the block on each side and slowly lower it to the card. Judge the correct spacing and carefully place the block on the paper. (A faint pencil line could be drawn to show the right location.) Taking care that the block does not slip, tap it all over with a mallet; or the card may be placed on a stiff surface, the block put on as explained above, and all put on the floor with care. Then a firm pressure with the foot, by standing on the linoleum, is applied for a few seconds.

For inks, black is always good, but children love color, especially for Christmas, so red or green are welcome then, and a deep blue is satisfactory for any time. The block should be wiped off between printings, as ink is apt to settle in the grooves. After the lesson is over, block and roller should be cleaned and left ready for the next time. Working with small groups is the most satisfactory.

It requires patience and, as in all crafts one trial will show, more than instructions, just what difficulties are to be met and overcome. There are many books on this subject and supply firms often have folders with directions.

Good work done by the children may be taken to different classes and schools to encourage and interest the pupils. This craft is enjoyed by both boys and girls, and may be carried on in any grade and to any degree of skill—from school to artist's studio or museum. It is one of the delightful arts.

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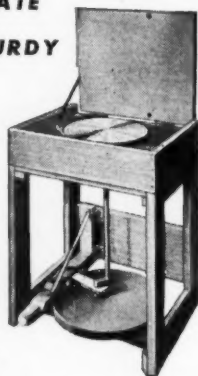
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915 S. Grand Ave., LOS ANGELES, CALIF.

USING BOOK ILLUSTRATIONS

(Continued from page 133)

It all depends on how the artist, the author, the editor or art director finds it most harmonious and expedient. A lot of attention is given to how the artist chooses to work, for his best performance comes from creative freedom.

Illustrators work in pen and ink, in lithocrayon or pencil, in pencil, wash, etching, air brush, or brush and ink for black and white illustrations. For color they employ water color, gouache (opaque water color mixed with gum arabic solution), colored pencils, crayons, pastels, air brush and full color, pen and ink and color, or oils. Sometimes, under unusual circumstance, wood cuts and serigraphs are used. The drawings are made actual size or for reduction to scale. The important thing is that all illustrations for one work be done in the same proportion so the reduction to the printed page is the same.

Here are a few suggested projects for bringing illustrations into the art class. These are mainly for high school students, for the young children illustrate normally and need no special technical suggestions, if given a range of colorful materials to work with. Have the student select a well-known story from his literary experience. Have him gather as much data as he needs for certain dramatic incidents, such as setting, costumes, properties, just as though he were building a stage set. Make many small sketches of figures in action, costumed appropriately. Plan a full-page illustration, either as a book jacket, extending across the cover and back, or as a frontispiece.

In keeping with the cover or frontispiece, design initial letters for chapters, using the material gathered as data, and also tailpieces for chapter endings.

Plan illustrations for small inserts to harmonize with the printed pages, either at the top or bottom of the page.

Try one or two of these in black and white. Then try some in color. Try to style the work so it has a definite effect. It might be like old wood cuts for black and white. It might go "modern" like some of the illustrations in today's books in full color.

When the work is completed, have the students mount their work appropri-

(Continued on page 8-a)



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★ The practical application of the rainbow to everyday life is the theme of "Color Dynamics," the 61-page booklet published by the Pittsburgh Plate Glass Co. Among the interesting articles prepared for reference work in the color field, the Psychologic Use of Color is foremost. Covering a whole chapter, this article explains color symbolism—psychology of color and reactions of men and women to different colors.

Every basic principle given in this colorful booklet can be helpful to you. Some of the chapter headings are: Color and Lighting—Color in Industry—Color and Your Home, and the Influence of Color on the Future. Included in this booklet are several colored illustrations. Let's look at one. An impressive looking chart meets our eye, "The Principles of Color Dynamics." This chart gives the electro magnetic spectrum—visible spectrum—hue—wave length—type of color—muscular reaction—and therapeutic value of six different colors.

If you are color-conscious, you'll want this booklet; if you're not color-conscious, you need this booklet. Send for T.E.B. No. 461-D.

★ "The A B C's of Modern Plastics," published by Bakelite Corporation, New York, not only answers a good many questions about modern plastics, but is filled with ingenious illustrations in color. The book has been written "to give a better understanding of plastics; what they are—where they come from—what they contribute to our well-being." Art teachers should have a copy of this pamphlet. It is interesting, useful, and informative. Ask School Arts for T.E.B. No. 462-D.

★ Elcraft (Division of Education Laboratories) of Denver, has a complete catalog of everything needed for handicrafts. The book of 84 pages is well worth the ten cents required to secure a copy, but with an order for a dollar's worth there is no charge for the catalog. This Company, with a record of several years catering to the craft field of the country, is one of the larger craft supply houses which emphasizes service. This catalog may save much time when looking for craft material. Ask School Arts for T.E.B. No. 463-D.

★ Higgins Ink Co., Inc. has disproved the theory "there is nothing new under the sun." They have manufactured a new article that will be invaluable to any one interested or dealing in color. This new article is really a bottle base for their 3/4-ounce ink bottle but has taken on the unique form of a color card. The card shows 18 separate colors, spectrum hues—intermediate hues—supplementary shades and neutral colors. This color card may be obtained at any of the Higgins Ink dealers or send for T.E.B. No. 466-D.

(Continued on page 9-a)

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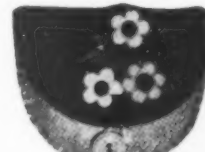
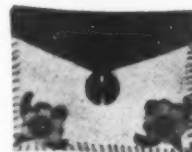
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DESIGNING A NAME-O-GRAM

(Continued from page 140)


the lid, by the "O," which is flat on the bottom; the bowl, by the first "R," and the spout by the second. As a finishing touch, a period has been added which represents the knob on the lid.

A book-plate is depicted in Illustration No. 7, which shows a figure riding the hobby of reading. The "J" and "O" are the nose and eye respectively. The letter "H" makes up the remainder of the head and the collar, and the "N" reversed, the upper portion of the sweater. The handle-bars of the bicycle are formed by the letter "L" and the sweater pocket is the "O." The first "R" represents one short sleeve and the two forearms. The second "R," a bit distorted, portrays the bottom of the sweater, the hips, and legs, while the middle initial "S" serves as both the foot in the NAME-O-GRAM and the letter "S" separating and part of the monogram depicted in the wheels. The hat, book, hands, and the period after the middle initial "S" are added touches.

These illustrations indicate the endless possibilities of this hobby. Once you get started on a NAME-O-GRAM design, you may find that you cannot leave it alone until it is finished. At any rate, you will find it an amusing and provocative pastime.


"Mills College Art Gallery and Oakland Public Schools collaborate in planning an exhibition of art work done by pupils from kindergarten through senior high school. The exhibition is arranged to show child development in the use of art as a means of expression. On Saturdays and Sundays groups of children will work at the gallery."

This notice of cooperative effort between school and art gallery is a good example of the growth of art appreciation in its broader application.



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School Arts, December 1946

★ The monthly edition of "Brown Ink" is spilling over with new ideas and items. This little pamphlet published by Arthur Brown & Bro., Inc. is helping art lovers to keep abreast of new art items as they appear.

Books for Art Lovers—a series of monographs by 15 of America's leading artists. Each has 50 to 60 illustrations in gravure and a full-color frontispiece. Picture Framing—the mysteries of mat-cutting, finishing and frame-assembling, so long secrets of the trade, are divulged in this book by Edward Landon.

Among the many other items listed in "Brown Ink" are bristol boards, illustration boards, layout and tracing pads, paper cutters and screen process colors. The pamphlet lists many other items and the quantities available. Ask School Arts for T.E.B. No. 467-D.

★ Your best bet for livelier instructions is the Coronet Picture Story filmstrips offered by the Society for Visual Education, Inc. In addition to these picture filmstrips, there are 8 on Safety Education filmed by the National Safety Council. For those who order this service, each month from October '46-May '47, two filmstrips will be received. One will be the current Picture Story from Coronet; the second, a Safety film—"Safety in the Home"—"In Case of Fire"—"Traffic Safety"—"Bicycle Safety" and many others.

This service is offered primarily for the benefit of schools; it is also available for churches, clubs and other organizations who wish this material. Sixteen filmstrips, all available for \$12.00. Send for T.E.B. No. 468-D.

★ Dow Diamond, a 14 karat booklet, published by the Dow Chemical Company is aglitter with gems of chemical wisdom. In the September '46 issue that I am scanning, an article useful to anyone interested in color greets my eye. "Color Unlimited," the story of the new plastic fabric, "Saran." Included in this article are colored illustrations showing the aptitude of Saran to color. So compatible is Saran to color that it is possible to produce an array of shades from the most delicate pastels to the deepest shades. Give your class a preview of the future of color with fabrics by showing them this booklet. Ask School Arts for T.E.B. No. 469-D.

★ Christmas is peering around the corner. Are you still wondering what to give your family and friends? Wonder no more, we have the answer. Young and old can find original things to make from the new 26-page catalog "Fun With Felt and Other Textiles." Published by the Fun with Felt Co., the catalog of felt kits is an answer to a Christmas shopper's prayer. This catalog is filled with things to make with felt. For girls: beanie kits, hairband kits, and Tyrolean suspender kits; for boys: beanies, banners and school pennants; for everyone: handbags, stuffed animals, felt pillows and many other items. Seeing is believing and you'll believe it after you see the illustrations in the new catalog of felt kits of the many things you can make. Ask School Arts for T.E.B. No. 4610-D. (Continued on page 10-a)



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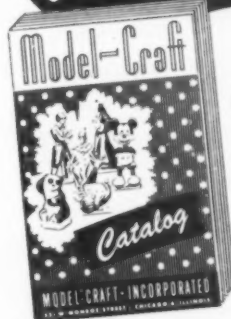
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★ "All good things come in small booklets," says the American Art Clay Co., publishers of a 4-page booklet on Handpainting on Cloth. This booklet is brimming over with colored illustrations of stencil designs—a 4-step procedure on how to use stencils in fabric painting—the blending of fabric paint colors for realistic effects and how to mix colors, shades and tints. After seeing the booklet, one realizes what a creative hobby fabric painting can become. If you wish to join the ranks of a fabric painter, ask *School Arts* for T.E.B. No. 465-D.

★ Herbert Mayes, editor of *Good Housekeeping Magazine*, announces a short story contest for that publication to faculty members of colleges and universities of the United States. All manuscripts must be in by February 1, 1947. Each manuscript must be a piece of original work, never published, all must be typewritten. Name and address of author, name of college should appear on title page. The judges will be the editors of *Good Housekeeping*. First prize, \$5,000; second prize, \$3,000; third prize, \$2,000. For further information, write College Contest, *Good Housekeeping*, 57th St. & 8th Avenue, New York.

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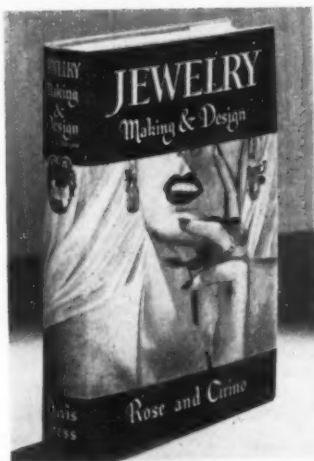
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NEW BOOKS for the Art Teacher

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Box 2080, Stanford University, California

MODERN METALCRAFT, by John L. Feirer.
Published by The Manual Arts Press, Peoria,
Illinois. Price, \$3.50.

In this working manual for students of metalcraft, the author has drawn on his store of experience gained through instructing crafts classes for several years. Detailed directions for thirty-three projects are given and a photograph of each article, finished and in use, displays how pleasing these decorative and functional pieces can be. Some of the projects are simple: "Table Reflector" and "Hot Dish Holder," while others are more involved: "Cigarette Box," "Weather Vane," and a number of lamps. One lamp has an old engine piston for a base, while another uses a copper coil from an old refrigerator unit. Dishes, trays, and flowerpot holders are presented in a variety of graceful designs.

Directions for making much of the necessary equipment are given. The use of tools is carefully described, as well as many processes, which include cleaning, working, and finishing the metal. These instructions are accompanied by photographs of the actual steps.

FUN WITH PLASTICS, by Joseph Leeming.

Published by J. B. Lippincott Company, Philadelphia and New York. Price, \$2.00.

Here is a book about this new material by a hobbyist who is "sold" on plastics for crafts work. The author quickly but thoroughly discusses the necessary methods for handling the material, and then carefully describes some fifty objects that can be made by beginners. These range from simple Letter Openers, Paper Weights, Ash Trays, Initial Tags, and many others, to a few more involved projects as Table Lamp and Beverage Glass Holder. Directions for a variety of bracelets, rings, and other novelties are given. Each problem is accompanied by diagrams and illustrations by Jessie Robinson.

The book is 7 $\frac{3}{4}$ by 10 $\frac{1}{4}$ inches and has 79 pages.

ART FOR YOUNG AMERICA, by Florence W.

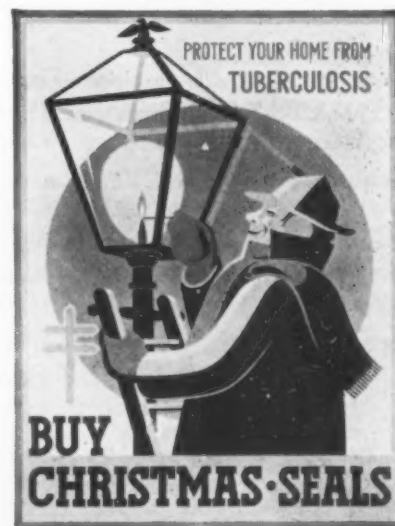
Nicholas, Mabel B. Trilling, and Margaret Lee, in collaboration with Elmer A. Stephan, and edited by William G. Whitford. Published by Manual Arts Press, Peoria, Illinois. Price, \$2.60.

A book which outlines a broad program of art to fill the need of a text for a General Art Course for beginning high school classes. It is of value and interest for every pupil—boy or girl—whether talented or not. While the emphasis of the book is on appreciative art activities, there are many suggestions for creative activities—presented in an interesting and stimulating manner.

Attention is called to art in the student's everyday life and he is shown how to recognize and appreciate good lines, proportion, etc., by the use of such examples as automobiles, animals, and

trees. Advertising Art, Art in Greeting Cards, and in Funny Pictures is discussed. Three chapters on old and new paintings, sculpture, and architecture build a background with well-known works to help the student enjoy his daily living. The suggestions for pleasing room and garden arrangements will urge even the teacher to try new decorations.

This is a valuable introduction to the Humanities for younger students. The one hundred fifty-seven illustrations give the student definite pictures of good and poor examples of fine arts and art in action. The book contains 286 pages and is 5 $\frac{1}{2}$ by 8 inches.



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School Arts

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November is here again—and in New England the branches have lost their scarlet and the long gray months are at hand—but as long as there is a map, a travel folder, and a pencil at hand, you can "hit the highways" from your living room, no matter how cold the wind outside. Every month that rolls by brings those carefree vacation days that much closer—so let's start planning.

If you didn't see our new column last month, here is my chance to bring you up-to-date on its purpose. Now that we are able to vent our pent-up travel urges and convert our dream ships into Pullmans, planes, and automobiles, we must also make preparations so that the reality will be as satisfactory as the dream. Here's what we want to do for you—

We want to help you to find maps, folios, posters, information about transportation, accommodations, suitable wearing apparel, and all those little things that spell the difference between a carefree vacation and one dulled by last-minute mix-ups. Just tell us where you plan to go, how you plan to get there, and the questions that you'd like to have answered. We admit that we're new at this kind of service and we can't promise to answer all your questions, but you can be sure that we'll do our best. The address is Happy Holiday, 1612 Printers Bldg., Worcester 8, Mass.

Now for some good news for the "early birds"—I have just received from the Mexican Tourist Association several sets of sepia stamp scenes, giving you an opportunity to have a miniature photographic preview of a Mexican trip. I will send you five of these stamps for only 3 cents to partially cover mailing costs.

Here are some of the scenes you may receive. Perhaps you'll find a picture of "charros" in your envelope—Mexican cowboys with their broad sombreros outlined against a clear Mexican sky—or a lovely view of Ixtaccihuatl—and even if it does sound more like a sneeze than a volcano, you're sure to enjoy the view. There's Guadalajara and Jalisco, well-known in North America by the songs they have inspired. I can't promise you any particular scene—it's all a matter of chance, but you're sure to find every one of the five scenes, size 1 by 2 inches, equally delightful. Get your five scenic stamps today, while the supply lasts. Send your vacation questions with your request so that we can start that research now. Remember, the address is Happy Holiday, 1612 Printers Bldg., Worcester 8, Mass.

I'll see you in the next issue!

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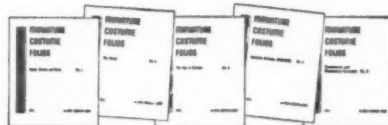


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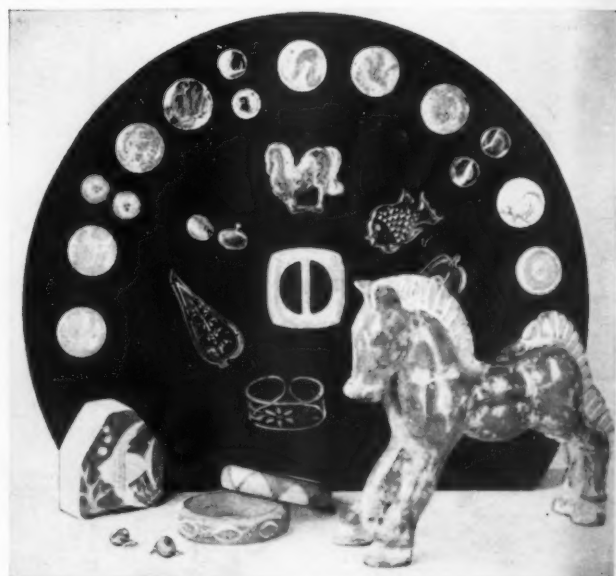
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